DOCUMENT RESUME

ED 355 344 CE 062 951

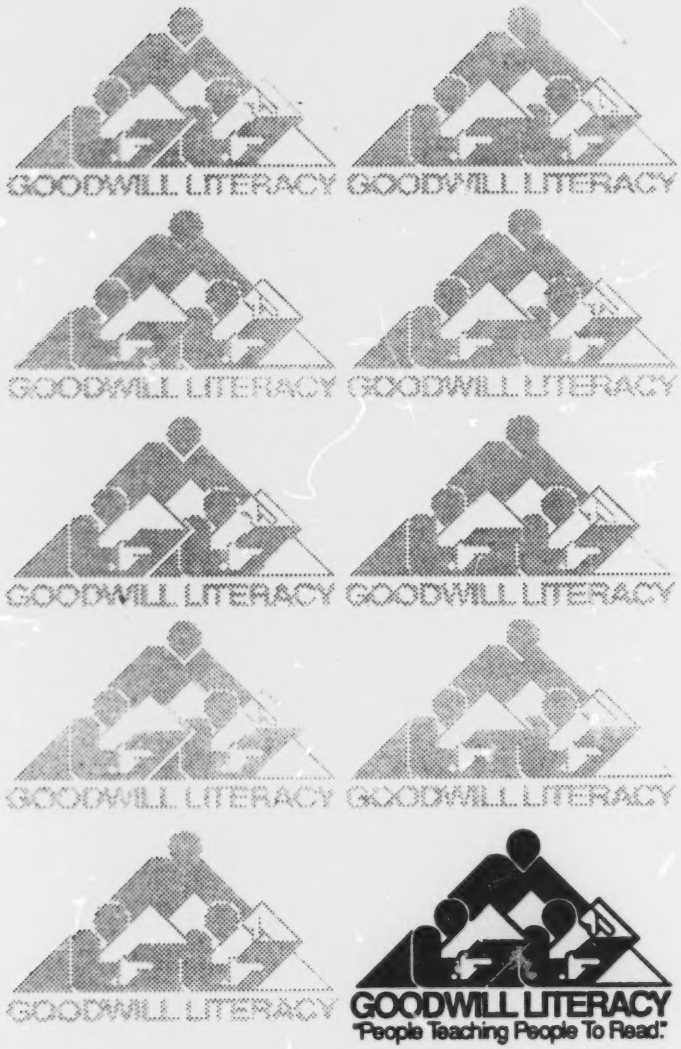
AUTHOR	Clarke, Mallory
TITLE	Goodwill Literacy Tutor Handbook. Fifth Edition.
INSTITUTION	Goodwill Literacy Adult Learning Center, Seattle, WA.
PUB DATE	Jan 91
NOTE	86p.; For an earlier edition, see ED 315 637.
AVAILABLE FROM	Goodwill Literacy Adult Learning Center, 1400 South Lane Street, Seattle, WA 98144-2889 ($7.50 plus 15% shipping).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	Adult Basic Education; *Adult Literacy; Classroom Techniques; Inservice Teacher Education; *Learning Activities; Lesson Plans; *Literacy Education; *Reading Instruction; *Teaching Methods; *Tutoring; Writing Instruction
IDENTIFIERS	Goodwill Industries of America

ABSTRACT

This handbook, developed in a Goodwill literacy program, leads tutors through the process of teaching reading and provides suggestions for learning activities, content, and reading materials. Introductory material includes literacy definition and statistics, commonly asked questions, quotations from students, and statistics on Goodwill Literacy students. The tutoring of reading process is presented in six steps: choosing material, prereading, reading, postreading, writing, and evaluation and planning. Throughout the steps, suggestions are made for presentations and activities. A section on word attack skills covers phonics, sight words, and word patterns. Ideas for games and breaks include using poetry, making lists, writing cinquains (five-line poems), and Cloze and comprehension activities. Computer uses and descriptions of appropriate software are provided. Principles and format for lesson planning and meeting with students are explained. The final section lists 27 suggested references for tutors. (KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED355344



U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

M. Clarke

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CE062951

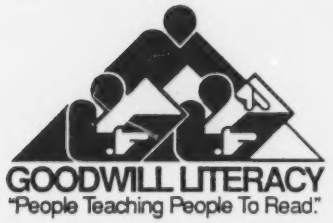
GOODWILL LITERACY TUTOR HANDBOOK

Fifth Edition • January, 1991

BEST COPY AVAILABLE

GOODWILL LITERACY TUTOR HANDBOOK

Fifth Edition • January 1991



Written by **Mallory Clarke**

Sandra McNeill, Literacy Director

Copyright 1991 by Mallory Clarke
Permission is hereby granted for reproduction
of part or all of this handbook by non-profit literacy
programs only, provided that a letter is sent to
the address below stating purpose and extent of use.
Please credit Mallory Clarke and Goodwill Literacy.

1400 South Lane Street • Seattle, WA • 98144 • (206) 329-1000

Acknowledgements

I'd like to thank the following people for their help on or contributions to the fifth addition of this handbook:
Sandra McNeill, Betty Sullivan, Nelle Christiansen, Becky Allen, Ruth Pelz and Ellen Kleyman.

Tutor Handbook Contents:

Goodwill Literacy Mission Statement	1
Program Information	2
Literacy Definitions and Statistics	3
Commonly Asked Questions	4
From Students to Tutors	6
Goodwill Literacy Students	11
Overview	12
Step One: Choosing Material	14
Guidelines for Assessing Adult Literacy Materials	16
Gunning Fog Readability Index	17
Language Experience Stories	18
How to Create a Language Experience Story	19
Goodwill Literacy Library	20
Suggested Books From Our Library	21
Step Two: Pre-reading	22
KWL	24
Step Three: Reading	25
Strategies for Helping Students Read Aloud	26
Duet Reading	28
Using Taped Books	29
Sustained Silent Reading	30
Step Four: Post-reading	31
Critical Thinking Questions	33
Clustering	34
Step Five: Writing	35
Stages in the Writing Process	36
Cluster Diagram for Writing	38
Stages in the Writing Process (continued)	39
Notes on Spelling	42
Step Six: Evaluation and Planning	43
Word Attack Skills: When to Bother	44
Integrating Word Attack Instruction	45
What to Do About Phonics	46
Sight Words	49
Teaching Sight Words	50
Word Patterns	51
Games and Breaks	52
Poetry Ideas	53
Making Lists	55
Cinquain	56
CLOZE	57
Comprehension Activities	59
Computers	60
Lesson Planning	67
Lesson Plan Format: Cycle of Steps	69
Your First Meeting	71
Student/Tutor Agreement	72
Readings for Tutors	73

Goodwill Literacy Mission Statement

At Goodwill Literacy Adult Learning Center, we define literacy in its broadest sense. We believe that not knowing how to read and write is primarily caused by social factors. Ultimately, the solution is to build a just society that values the potential contribution of each of its members, regardless of race, gender or socio-economic position. The work of Goodwill Literacy is to help build that society by providing an opportunity for learning for those who have not had equal access to quality education or who have not been served well by traditional educational institutions. We believe that by improving writing and reading skills, adults can increase their critical thinking, self-reliance, and willingness to effect change by becoming advocates for both themselves and their community.

With this in mind:

We focus on developing literacy skills for a purpose. Adult learners choose their own learning goals that develop out of their everyday lives.

We recognize the essential link between illiteracy and the factors that surround it. We discuss and share these.

We examine the learning process. We discuss our past experiences with the educational system and work together to create an environment of mutual respect and excitement about the learning process.

We involve students in all phases of planning and running the program.

We provide a forum for adults to access information, as well as to interpret and critique that information and examine its source.

We carefully evaluate curriculum and collect or create materials that reflect the values in the mission statement.

We collaborate with other community agencies to provide referral and support for adult learners.

We learn together in small groups and learning teams.

We value communication and expression through writing, speaking and the arts.

We provide support and celebrate successes together.

Program Information

Staff

Literacy Program Director	329-1000, X 20
Training Coordinator	329-1000, X 86
Student Coordinator	329-1000, X 80
Outreach Coordinator	329-1000, X 58
Reception/Admin. Assist	329-1000, X 21

Goodwill Literacy History & Programs

In April, 1985, Seattle Goodwill initiated a literacy program to supplement its vocational classes with the assistance of Washington Literacy and VISTA volunteer Rebecca Allen.

Offering free tutoring to trainees enrolled in Goodwill's 9-month Job Readiness program, as well as to adult community members, the program quickly outgrew the space at Goodwill's main facility. In April, 1987, Goodwill Literacy moved into its new center directly in front of the main Goodwill store.

In September, 1987, we added a GED program to help both trainees and community members prepare for the highschool equivalency exam. Classes cover five subject areas: math, writing, social studies, science and reading comprehension.

In January, 1988 we began to offer literacy classes, in addition to one-to-one tutoring, for students reading at or below the third grade reading level. The purpose of these classes is to provide the opportunity for students to learn together and support one another in a cooperative environment. In 1988 we also added computer-assisted instruction.

In early 1991, we initiated a small intergenerational literacy project in conjunction with Seattle Public Library, inviting parents and their children to explore an enjoyment of reading and learning together. In 1991, we will also hire a student as a VISTA volunteer to increase student involvement in the program by establishing a student advisory council, and organizing a training process and structure for students who are becoming assistant teachers.

Program Hours

Monday	9:30 am - 8:15 pm
Tuesday	9:30 am - 8:15 pm
Wednesday	9:30 am - 8:15 pm
Thursday	9:30 am - 8:15 pm

Please remember that Goodwill's insurance does not cover injury or theft of personal property while you are on the premises.

Goodwill Literacy & the Community

Funding

Goodwill Literacy is an independent, non-profit organization. We receive no government or United Way money. We rely on the support of community members donating used goods which are sold in the store. The sale of these items helps support our general operating expenses. In addition we seek support from individual donors, churches, businesses and foundations. You can support us by encouraging your company, colleagues, church groups and friends to donate to Goodwill Literacy.

Volunteers

Goodwill Literacy depends on volunteers not only for tutoring, but also for program operation and development. Talk with the staff if you would like to be more involved.

- Library:
  - tape books for students;
  - choose and catalogue books
- Publications:
  - write for our newsletter;
  - wordprocess; edit
- Answer phones on regular basis;
  - make phone calls for special events
- Computers:
  - enter data; teach students;
  - trouble shoot

Non-Discrimination

Goodwill Literacy does not discriminate on the basis of race, gender, national origin, handicap or sexual orientation.

How is Adult Literacy Defined?

From The National Center for Research in Vocational Education

"Because literacy is historically and culturally relative, it is impossible to define it in isolation from a specific time, place and culture. Illiteracy can only be understood in relation to a culture's definition of literacy, since it is a lack of a certain set of characteristics.

"Although definitions of literacy emphasize reading, writing, and computation skills, they disagree on the criteria for establishing skill level. Due to the use of differing definitions, statistics on the extent of illiteracy vary widely.

"Definitions of literacy have changed over the past 50 years. In the 1930's and 1940's, literacy was considered to be simply the ability to read and write a message...

"The concept of 'functional literacy' has emerged to describe the use of basic skills in specific contexts. The concept of functional literacy is controversial, however. Because functional literacy is determined by external standards and criteria, it removes the literacy judgement from the individual's cultural group and social setting. Critics feel such external criteria tend to reflect the bias of their developers rather than the values and norms of the individual's social and cultural group."

Important Literacy Statistics

The following are some commonly quoted statistics. We offer them not because we think they are particularly reliable or exact but because they help to give a general picture of illiteracy in the United States.

26 million people in the U.S. are functionally illiterate.
46 million people in the U.S. are have marginal reading, writing and computational skills.

There are approximately 60,250 adults in the greater Seattle area who are considered functionally illiterate.
SOURCE: WASHINGTON LITERACY

There are more women than men who are functionally illiterate.
44% of all Blacks and 56% of all Hispanics are functionally illiterate.
SOURCE: U.S. DEPARTMENT OF EDUCATION 1980, CENSUS DATA

Nearly one million young people drop out of high school each year.
SOURCE: NATIONAL COMMISSION FOR EDUCATION STATISTICS, AUGUST, 1982

75% of all prisoners have not completed high school.
SOURCE: 1970 CENSUS DATA

Commonly Asked Questions

How long does it take for an adult to learn to read?

It depends on the individuals, the time they take to study on their own, the frequency of meetings, and their individual goals for learning. Commonly, 75 - 150 hours are needed to increase one grade level. At Goodwill Literacy, we stress the student's own goals. Grade level is only one measure of progress. If your student's original goal was to learn to write a check, and s/he learns to write a check, yet the student's grade level hasn't changed, we still call that success.

Do you measure "reading level?"

We assess students' reading level when they enroll in order to place them properly within the program. This assessment covers the student's ability to read sight words, ability to read words in context, and comprehension level. At this time, we also request a writing sample, and we discuss with the student her or his learning goals. Future assessment of progress is based on achievement of specific learning goals, although reading level will be assessed upon request from the student.

What are we expected to teach?

Reading, writing and basic math. However, we consider literacy to be more than the ability to do these basics. It is also important to be able to access information, to think critically about what is read, and to communicate with others.

How can I teach phonics, if I never learned it myself?

First of all, phonics is not a cure-all. It seems that 10% of the population never learns phonics at all. As a volunteer tutor, you have several avenues through which to teach letter sounds. We have workbooks available and a simple phonics method that we teach in the tutor training workshop.

What if I fail? What if I'm a terrible tutor? Without being a teacher, how can I teach when teachers failed?

Fear is the most common emotion among new tutors, but we know that almost everybody makes a good tutor. Success is based partly on the motivation of the student and partly on individual attention and human concern. If you are having doubts, talk with other tutors in the center, attend tutor in-services, and by all means see a staff person to talk about ideas. But be assured: by the time you finish the tutor training you will be ready to tutor.

What are the criteria for a "match" between student and tutor?

The main criteria are scheduling and compatibility, but we take into account preferences, personality, and good old intuition. If your match is not working for either you or your student, please see a staff person; we'll do everything we can to help you have a successful experience.

What do I do if my student is often late, doesn't seem interested, or isn't learning?

If this is occurring in the first two weeks of your sessions, see a staff person. It may be that this is not the right time for your student to be enrolled in the program, and we will match you with a new student. If this begins to happen after you have been meeting for a while, review your contract with your student. Re-evaluate what you are doing together. Sit down with your student and ask what's happening. Your expectations may be too high. Remember that progess is slow, and part of what it means to be a tutor is to have patience. Progress won't show for some time. Maybe you aren't asking enough of your student. Students want to feel challenged but not overwhelmed. Ask the student for his/her critical input, then do something about it together. Feel free to talk to a staff person about the situation.

What's the relationship of Goodwill Literacy to other literacy programs?

Association for Community Based Education : This is a national membership organization of institutions that provide education linked to the culture and economic development of the communities they serve. A.C.B.E. supports and strengthens its member institutions through grants, publications, conferences and special projects. Goodwill Literacy is an A.C.B.E. associate member.

Washington State Literacy Hotline: This statewide service provides tutor and student referrals to appropriate agencies. 1-800-323-2550

Is Goodwill Industries a social service organization for the handicapped?

In the 1930's, when federal government programs were developed to take care of the financially needy, Seattle Goodwill altered its services to focus on helping the physically and mentally handicapped. In the 1970's, however, Goodwill was once again restructured to help those with less apparent barriers to employment. Although Goodwill's program continues to include people with mental and physical handicaps, its scope and focus is now much larger, including people with economic, educational, emotional and vocational barriers.

From Students To Tutors

In February of 1988, we asked a number of students to share their thoughts about learning to read for inclusion in this handbook. We expected several lively responses but we were not prepared for the outpouring of heart-warming wisdom and self-reflection that we received. Every student we approached responded. We were able to edit out only a small portion of what we were given. The rest had to be included. What follows here are the words of fifteen people who have something to teach us all. Some of the writings were collected orally and transcribed by tutors. Others were written in the student's own hand. In both cases, our aim, was to leave the writing in the student's language and not impose on it the leveling influence of standard editing procedures. We hope you gain as much from these contributions as we have.

About being a non-reader:

"I felt sad because I didn't know how to read. If you don't know how to read, you can't have a good job. You have to get the dirty job. That's what you have to get, cleaning floors, just being a janitor."

Susieler Johnson

"You're just held back on a lot of things. You just can't do a lot of things that you'd like to. You don't want to go up to someone and say, "I can't read that." because they'll say, "You're nothing but a dummy." or you'll get teased. That is the hardest thing. There's a lot of people come up to me and say, "You look very intelligent," but deep down inside I know I'm not very intelligent. I might talk big, but I know I'm not because when it comes down to reading, I can't do it. That's the whole ball game right there."

Tim Hicks

"What was scary about not knowing how to read was not knowing how to fill out a job application or read all kinds of street and safety signs."

Lionel Hall

"It's most embarrassing when your daughter asks you something and you can't answer or read. That's when a person should consider trying to go get some help. Shopping — sometimes I used to try to hide it from my wife — say I couldn't find somethings. Finally, I told her that I wanted to find a class where I could get some help. If I had known this class had opened in '85, I'd have been here sooner."

Jesse Hopson

"The scariest thing was when you walk by a sign and the person you're with says "Read that over there, that's funny." Sometimes, you might not know the word or even know what sign they're pointing to. Then you laugh anyway because you don't want them to know that you don't know what's on that sign. Just going out...just going out is hard. It hurts when you can't read. It just hurts walking down, knowing you can't read certain things, you don't know the word for certain things."

Shawn Bradford

"The scary thing is being embarrassed and thinking that people are going to laugh at you. This is crazy, but it's blinding—not being able to see anything. It was a mental block. It's like building a wall around you and boxing yourself in. For instance, when we're in a meeting at work, I have a fear that someone would ask me to read in the meeting and knowing I can do it silently, but to do it out loud is the fear. The fear of being embarrassed and maybe my co-workers won't understand if I miss a few words. Maybe they would, but I'm afraid to take a chance. Because fear can hold you back or you can use it to push you forward."

Cleo Coleman

"The scary thing was the fear that I was going to be found out by co-workers, acquaintances or enemies and that they would make fun of me and make me feel bad. I dreaded that. They could make me feel like a nobody."

Elizabeth Gross

"One of the most scariest things is having an inferiority complex. Like when people pass something to me and say to read it and then I didn't know what to say. I always made excuses like I don't have the right pair of glasses, so I passed it to someone else to read. I didn't want to admit I couldn't read."

Lee White

"To me it's scary reading medical forms and releases because I'm afraid that I'm signing my life away."

Carl Furioso

"When I was visiting my oldest brother in Chicago several years ago, I also wanted to go see a friend of mine who was in the hospital. Since I wasn't able to write and she couldn't hear, I needed someone to go with me. The only one I knew who could read and write broke their leg. So I couldn't see my friend. This made me so unhappy, I cried for three days."

Bertha Barnes

About having begun to learn to read:

"Learning to read is a wonderful thing to know. I know because it is happening to me."

Prentis Wiley

"I feel a lot better talking to my grown children now. I am doing something special and they are proud of me. I have some goals and we talk about them."

Bertha Barnes

"I don't see anything strange about what I'm doing now. I'm reading now. It's not a big change in my life. I've never had problems with money, with transacting deals. I've always been able to figure what I need: how much to put down, how much per month, how much interest, how many carrying charges. The whole ball of wax. I was a master of figuring. I was always very astute minding money. Reading now don't impact me. It don't shake me up. I always knew what I was doing."

Berwick Jones

"Reading made me feel better. Knowing that I can read better makes me feel good about myself. I can pick up a book and I can read it when I couldn't before. I improved my reading a lot. I began to understand the messages in Sunday school."

Susieler Johnson

"No longer do I fear filling out job applications and things now. I have a better outlook on life. Now my mind have a clearer point of view."

Lionel Hall

"I notice more now. Everything I see, I read. I read the sports in the paper. Most of the things I understand now. I understand my bills more. Once you start to read better, you notice things. You'd be surprised. Safety signs you notice, you didn't notice before. Like at work, like if you're on the street, they have a safety sign. If you can't read, you don't notice those signs. To me, the most important thing I've gotten from this program is a better understanding of what's going on in the world. You know, reading the paper, watching the news, listening to people talk to one another. That's another thing I've noticed, how people speak. I can understand them better. I really pay attention to how people say words. You'd be surprised at how much more I pay attention to things now."

Shawn Bradford

"From time to time, I have much more confidence in my abilities to function as a literate person. That is changing my life in a positive way. To me it is very important that I function as a literate person. The reason I am doing these classes is so that I function on an even footing with everyone else in society. This is the hallmark of my program."

Carl Furioso

"Thanks to Goodwill Literacy and to a teacher by the name of Joyce, I can read better. I'm not ashamed to tell people I go to the Goodwill Program. I'm proud of myself. I am now able to read with other people. I read out loud in Bible class now. If I make a mistake, I don't feel they will jump all over me or hurt my feelings. I don't feel threatened anymore or like I'm stupid. I no longer fear these things."

Elizabeth Gross

"I feel a lot better about myself. I feel more confident since I started to learn to read. I went home the other day and there was a note on the door from my daughter and I read it. I felt wonderful because I could read a note from someone. I didn't think I could read."

Lee White

"I read so many books, I can't remember them all. Now I can read my Bible. Anything I pick up, I can read. My wife writes a grocery list and I can read it and go to the store for her. I could never have done that before."

Henry King

"Reading more makes me feel better. There's words I didn't even know. I know a little bit more than I did. My daughter, just the other day, I answered questions about the difference between a stage coach and a covered wagon, a question in her book. She thought I wasn't right, but I was. Usually she's running up to me, asking to help me. When I get all this in my head, I'm gonna go to college, 2 years and maybe tutor students. I figure I might as well pass it on."

Jesse Hopson

Advice for new tutors:

"Kindness covers a whole lot of territory and talking, like getting used to each other. I was a little shy. Try to be wide open. We sit up and talk, and it stretches your mind. Good tutors give a person a chance to ask questions about different things. Then you get the answer, and it sticks there. It is not helpful when a tutor has something on the blackboard and erases it off before you write it down. I like to be able to go over things at least twice."

Robert Easterling

"My advice to tutors is to be very patient with their students. To help the students turn their failures into victories."

Carl Furioso

"Someone at my job told me about this project at the Goodwill Center awhile ago. When I called I didn't know what they were going to do. First thing I said was "I know I'm too old. I'm kind of ashamed." She said "You're never too old."

Prentis H. Wiley

"Be prepared; have a lesson plan in mind each session. Let students make suggestions, then try to incorporate them into your lesson."

Kimberly Stern

"The main thing is to go back over what you learn with your students; otherwise they'll probably get lost, because I'm getting lost myself. There are so many words, so it's best to go back and review all the things we worked on."

Tim Hicks

"A really good tutor is very sincere in what they doing or they would not be here."

Berwick Jones

"A tutor should just work on what a person needs. A tutor shouldn't teach grown-ups like kids. Just because a grown-up don't know how to read that well doesn't mean that they're a child, like they was coming in and it was their first time learning, like little kids. You don't have to do that. You treat them like a grown-up, they learn more. You treat them like an adult, they talk to you. You treat them like a kid... humph...they're not going to want to talk to you."

Shawn Bradford

"Don't yell - tell in a kind way. Sometimes they might say something to make the person lose interest in learning. It's a funny feeling when you first start. It's strange to even get used to your tutor. First I kept choking up on words. When I started here, Karen asked what I wanted. I couldn't tell her. It may only have been me, but I couldn't make those decisions."

Jesse Hopson

"A tutor should teach with kindness and consideration. Don't scold. Respect your student and encourage her."

Bertha Barnes

"I want a tutor to be patient with me when he finds out how low my reading level is. I want my tutor to be committed and show up on time or at least let me know ahead of time that he isn't going to show up. It doesn't make any difference to me who teaches me, for example, what race or sex they are, but I don't want someone who has a race problem because I won't learn anything that will help me."

Lee White

"The tutor should know themselves. They also should know a little about the person they'll be tutoring. They should be patient and understanding and should listen. (These aren't the same.) They should also be assertive. Also, don't be phony—don't put on airs; like you care when you don't care. It's too important to the student. Don't make light of it. Another thing to remember: be honest with yourself and the student. If you don't agree, let them know because you're here to help them and they are here to help themselves. The student will respect you and you'll respect yourself. We don't want it to be the way it was in school because in school some teachers were phonies and that's why we were allowed to jump from grade to grade."

Cleo Coleman

"If the tutor has patience with their student, the student will feel more comfortable with you and both will be able to go further in their studies. I also suggest that learning should not be all work and no play. There should be some learning games so that the student doesn't get too stressed out. You need these games so that they know learning can be fun. I think you should let the student suggest ideas for work so they feel good about themselves and you can get to know them better and you can see where their learning ability is."

JoeAnn Knowlton

Goodwill Literacy Students

Of the183 students who enrolled in 1989:

Gender: 50% were male, 50% were female

Age: 32% were ages 16 to 29
36% were ages 30 to 39
12% were ages 40 to 49
20% were ages 50 to 77

Ethnicity: 64% were African American
20% were European American
8% were Latino/Chicano
8% were Native American, Asian, Samoan, Ethiopian, Carribean Black

Employment: 49% were employed (in such jobs as daycare, dishwashing, construction, nurses' aide/homecare, janitorial, laundry, mechanic, warehouse)
45% were unemployed
3% were retired
3% were unknown

Where did our students go to school?
31% went to school in Washington state
30% went to school in Southern states (esp. Louisiana, Texas, Arkansas)
26% went to school in other Western states, the Mid West or North East
7% went to school in other countries

How far did they go in school?
27% have attended 12 or more years of school
39% have attended 9 to 11 years of school
31% have attended 0 to 8 years of school
3% were unknown

What were the student's reading levels when they began?
55% were pre-literate through level 3
24% were at level 4 through level 6
21% were at level 7 and up

How long do students stay in our program?
51% have been in the program less than one year
28% have been in the program for one to two years
15% have been in the program for two to three years
6% had been in the program for over three years

Why do students come to our program?
80% wanted to read better: newspaper, novels, magazines, the Bible
75% wanted to write better: letters, thoughts, spelling, business correspondence
50% had personal motivations: increase self-esteem, independence, etc.
47% wanted to improve math abilities
42% wanted to get a GED or High School Diploma
29% wanted to increase job opportunities: accept promotion, job training, etc.
18% wanted to be able to read to, or be a role model for, their children
14% wanted to learn survival skills: fill out forms, write checks, etc.
9% came because they wished to help their communities

Overview

The purpose of this section is to give you an overview of what you'll be doing as a tutor.

Your tutoring session should mirror, in a more intense form, what expert readers and writers do unconsciously. Below is a description of what that process is. You'll want to minimize activities that aren't really a part of reading or writing and spend most of your time practicing activities that are. For a long time teachers have used filling in blanks, working with lists of words, and matching activities to practice reading skills, but rarely do we expert readers do any of those tasks as we read. Students should practice activities more closely related to their goals.

What is reading and writing?

Beginning readers and writers, sometimes mistakenly think that literacy skills are small isolated things that can be learned from workbook pages. They think that making sounds represented by letters is reading and that putting letters on paper is writing. As an expert reader/writer you have experienced the heart of reading and writing as making meaning. You read and write to communicate meaning or to understand something. You may not have been able to define reading and writing this way, but you know it. Reading and writing is communicating with an author or with a reader. As a tutor, if you see that meaning is being communicated to your student as he or she reads or that your student is communicating in writing to others, you'll know you are doing a good job of getting your students closer to his or her goals.

Expert readers choose their reading material in response to important needs for either information or pleasure. They often skim first or at least glance at some of the pages for clues as to what to expect. They usually construct some idea of what the reading is going to be. Then they read with that in mind. They often read looking for some specific piece of information. Sometimes the nature of that sought-after piece of information changes chapter by chapter, or even paragraph by paragraph. While they read, they evaluate the incoming information for sense. If something doesn't make sense, they reach into their grab bag of tricks and pull out strategies to fix the problem. Sometimes, they re-read. Sometimes, they have to guess at the meaning of a new word. Sometimes, they revise their idea of what the reading will be. After they are finished reading, expert readers think about what they've read and integrate the new information into their storehouse of old information. Sometimes, they alter their old ideas drastically, but at other times, they form a critique of what they've read. Often, they choose to act on what opinions they have come to hold as a result of reading. One of the most common ways to react to reading is to write; to put down on paper the change or the critique. Sometimes, reading other peoples' experiences reminds us of our own experiences and we want to write about them.

Overview, continued. . .

So, this then, is the process of reading: choosing material, thinking about what the material will be, reading and strategizing, thinking about what was in the reading, and finally, responding, often in writing, sometimes through action. These are also the steps you will take your student through as he or she learns to become an expert reader. Depending on the reading you choose, it may take you as little as one session or as long as a dozen to complete the cycle of steps. Most of the rest of the sections in this handbook are arranged as descriptions of each of the steps.

Steps in the Tutoring Cycle
Step one: Choosing Material
Step two: Pre-reading
Step three: Reading
Step four: Post-reading
Step five: Writing
Step six: Evaluation and Planning

After the six steps are described, there are several sections providing other kinds of information you may need.

Word Attack Skills
Breaks and Games
Lesson Planning

STEP 1

Step One: Choosing Material

The purpose of this section is to give you criteria to use when selecting readings.

Meeting Student Needs

Materials chosen for your student should reflect the interests or needs of the student. There are several criteria for choosing materials but, this is the single most important factor: the extent to which the selection meets the student's needs. As your student becomes more expert, she or he will take over more responsibility for choosing the material but, in the beginning you will do the choosing. (As with each of these steps, you and your student are working towards a time when you will not be needed.)

As a team, your goal is to discover what kinds of reading work best. This is information you will make use of in the beginning and, as time goes on, will be more and more useful to your student. Encourage your student to bring things to your sessions that need to be read. Introduce your student to the center's library and, eventually, to the public library. Visit the library together to help your student become familiar and comfortable with choosing and checking out books. Work with your student to choose readings out of the newspapers or if your student would like, investigate a subject using library resources.

Criteria for Choosing Material to Read

There are a number of factors to consider before deciding a piece of writing is a good choice for your student. This is the list: interest, grade level, familiarity, density of ideas and adultness. All of these factors make up the "distance" of a piece of writing. Distance means how out of range a reading is for a given student. A reading with too much distance is beyond the reader's ability to tackle. For example, almost anything in a legal brief has too much distance for me. I don't have the right kind of background to understand it easily. This handbook is probably very comfortably within your range and has very little distance for you. One way to think about distance is to imagine how far apart the reader and the writer are. Let's examine the factors of distance individually.

Interest is by far the most powerful of the factors. If a student is driven by some internal desire, to find out the information in a reading, many of the other obstacles evaporate in the heat of the moment. Never underestimate this power and use it to your advantage as often as you can. Find out what it is that moves your student more than anything else and read about that.

Grade level, for adults, is a figment of the academic imagination. There really isn't any way to determine, with accuracy, the reading level of an adult who has had so many and so many varied experiences. Life may have given one person a large sight word vocabulary with minimal comprehension skills and another person a good ability to sound words out, but not one word known

on sight. Adults are so individual in their skill levels that we find people with identical test scores able to read vastly different kinds of materials.

With that caveat, the concept of grade level can be of some use. Before you meet your student you'll be given his or her test information. That will give you a vague idea of the student's reading level. With information given on subsequent pages of this handbook, you will be able to test reading material for its grade level, in order to match the two. In conjunction with other factors, the grade level of a piece of writing will help you decide if the distance is too great. If your student reads at the "third grade" level and a piece is very interesting, but written at the "5th grade" level, your student may be able to handle it. If the piece is at the "12th grade" level, you may want to discard it or rewrite it, making it a little simpler. You will become an expert on how high your student can stretch on different subjects and you will learn to judge readings by that information.

Familiarity refers to the reader's knowledge of the subject matter in the reading. I will have a harder time understanding space shuttle flight plans than I will letters from my family. An architect will have an easier time with a novel about intrigue among downtown businessmen and city planners than would a sailor. I know what to expect in science fiction stories because of my years of reading them, but a Hmong tribeswoman I know understands them only vaguely, and then in terms of spirits. A student, who speaks an eloquent and heavy Black English, comfortably read The Autobiography of Miss Jane Pittman though it was several grade levels beyond his own, because it was written in a familiar English. Think about the content, format and language of a piece of writing when deciding what to read. Is this something your student is familiar enough with to overcome the distance caused by other factors? Under the pre-reading step you will find some ideas for making subject matter more familiar to your student.

Idea density simply means the number of ideas per chunk of writing. Some writers take two pages to eke out one idea. Others squeeze several into every sentence requiring us to reread and reread to keep up. Watch that you don't present your student with writing that is too dense and frustrating. If you like a reading because the student is interested in the subject but the writing is too dense, you may want to rewrite it to include more explanations and places to rest. Readers can handle more density if they are more familiar with the subject matter.

Adultness is an obvious criteria. We don't want to insult the student's intelligence with childrens' material. Readings must meet adult needs. Of course, some adults have the need to read to little ones. In those cases, the tutor is blessed with a much wider selection of materials at the student's reading level.

All of these factors join to create distance. The art of tutoring includes learning to judge all these factors and how they interact to make a piece accessible or not accessible to your particular student.

Guidelines For Assessing Adult Literacy Materials

These guidelines are reprinted with permission from The Curriculum Working Group, Metro Toronto Movement for Literacy, 9 St. Joseph St., Suite 302, Toronto, Ontario, Canada. Telephone (416) 961-4013. September, 1987

"The following guidelines for assessing the usefulness of adult literacy materials were developed by the Toronto Curriculum Working Group, which is made of literacy workers and members of the Metro Toronto Movement for Literacy. We wrote these guidelines to articulate the need we felt, as literacy practitioners, to provide adult learners with materials which reflect their needs, goals and interests. We hope these guidelines will be useful in the following ways: to help those who work with adults cultivate a critical awareness when choosing teaching materials or developing resource materials; to help literacy practitioners who are developing their own learning materials; and to assist commercial publishers in understanding the needs of adult learners. Our guidelines will continue to change as our understanding of literacy grows.

A. Content

1. The material must be relevant and interesting to adults living in Canada. [We assume the U.S., as well.]
2. The material should respect the dignity of the adult learner.
3. Materials developed in any language should be relevant to the culture and needs of the learner.
4. Learners, tutors, and programme workers should consider the author's educational philosophy as well as any social assumptions made about the learners and society (e.g. race, sex, and class bias.)
5. The content should be ordered logically and make sense.
6. A description of how and where the material was developed is useful, especially if literacy program participants took part in its development.

B. Format

1. Visuals and layout should be appealing to an adult.
2. Graphics should be rendered clearly and provide clues to the text.
3. The material should appear in a form and type face that are easy to read, and have a binding that is easy to handle.

C. Applications

1. If there is an instructor's guide, it should stress that the learner's expressed needs are more important than following the book from start to finish.
2. Instructions should be clear so that the learners can use the material independently wherever possible.
3. The material should encourage both the adult learners and the tutor to be creative and engage their critical and imaginative abilities.
4. A variety of activities should be presented at each level of difficulty in workbooks so that learners can reinforce a new skill by using it in different ways."

Gunning Fog Readability Index

A readability index is a short, simple formula used to determine the reading level of a piece of writing. We are giving you the Gunning Fog Index because it is frequently used by publishers of books for new adult readers. You can use the index in selecting material. Choose reading materials at, or slightly above, your student's reading level when you are reading together. Material slightly below that level is recommended for students to read alone.

Sample: From The Beans of Egypt Maine, by Carolyn Chute:

> It's Saturday morning. All clouds. Very cold. When daddy's downcellah busy with his lathe, I go to the edge of our grass to get a look at the Beans. The Beans' mobile home is one of them old ones, looks like a turquoise-blue submarine. [It's got blackberry bushes growin' over the windows.
> I scream "HELLO BEANS!"
> About four huge heads come out of the hole. It's a hole the Bean kids and Bean babies have been workin' on for almost a year. Every day they go down in the hole and they use coffee cans to make the hole bigger. The babies use spoons. Beside the hole is a pile of gingerbread-color dirt as tall as a house.
> I say "Need any help with the hole!!!?"
> They don't answer. One of 'em wipes its nose on its sleeve. They blink their fox-color eyes.
> I mutter, "Must be the stupidest hole." The heads draw back into] the hole.

Directions:

Count out 100 words. (There are 100 words between the brackets.)

Count number of sentences within the 100-word sample. If more than half of the last sentence is included within the 100, count it also. (This reading has 13 sentences within the 100 words.)

Figure the number of words per sentence by dividing 100 by the number of sentences. (I got 7.6.)

Count the number of "difficult" words, i.e words of 3 syllables. Don't count proper nouns, compound words or words converted to 3 syllables by adding a verb ending, eg. importing, imported. ("Blackberry" is a compound word, as are "gingerbread-color" and "fox-color." "Stupidest" is the only word that qualifies.)

Add the number of "difficult" words to the average words per sentence. (8.6)

Multiply total by the magic number 0.4 to get the approximate grade level. For longer works, find the level for three passages and then average them. (This passage comes out to be 3.44, or solidly third grade level.)

Formula:

(100 divided by the number of sentences = average words per sentence)

Average words per sentence _____

Plus number of difficult words +_____

= _____ total

= x 0.4 approximate grade level

_____

Language Experience Stories

Creating Material For Very Beginning Readers

The Goodwill Literacy Program does not choose to center its program on ready-made workbooks. We have workbooks that we feel are reasonable both in pedagogy and content. Many of our tutoring pairs use and enjoy them. We are pleased with that, but we do not advocate the use of workbooks to the exclusion of materials and activities that are custom-designed to meet the needs of particular students. Commercial workbooks are designed for the mythical "average" student. Some publishers do a very good job of imagining students of the type that our program tends to attract, and those are the ones we carry. Most do not. Regardless of the quality, however, no workbook can replace writings and activities created for a student by someone who knows him or her well. No workbook can provide students with the empowering experience of being helped to identify specific problems in their lives and then to solve them through reading and writing.

Why we use Language Experience Stories

The method that we find produces the most relevant and individualized material for very beginning readers is the Language Experience Story. Using this method, the tutor records the student's spoken language on paper to be used as the text. There are a number of very good reasons for the success of this method: it eliminates the gap that is so often encountered between writer and reader. The reader has perfect knowledge of what the writer wanted to convey. It validates the student's experiences as worthy of being recorded. It conveys the usefulness of communication through reading and writing in a deep and personal way. For example, other students, tutors and people in general can read the thoughts and experiences of the student. People the student has never met may write to express their reactions to what the student has committed to paper. This method not only increases retention and completion rates but also changes the student's self-perception from that of a passive learner to that of a creative, active agent. Also, the tutor gains a deeper knowledge of who the student is and is enriched by the process.

The Language Experience Story is not a student writing method

Language Experience Stories (LES) are very different from stories written by beginning writers. By bypassing low writing skill levels and going directly to oral language, we have access to the rich vocabulary and life experiences that mature adults bring into the classroom. Student writing is also important and will be dealt with elsewhere in this manual. LES is a method of involving beginning students in reading at their intellectual level, not their grade level.

How to Create a Language Experience Story

Begin by initiating a conversation with your student. Ideally, record the conversation on tape. (Tape recorders are available in the office.) If you don't have time to transcribe it later, you can record it with pen and paper at the time. This usually alters the flow of the student's language, but will still produce usable stories.

1. Encourage your student to tell about an important experience in his/her life. These are some of our favorite questions to start stories:
    a. What are the women in your family like? What about the men? Or specific women or men (grandmother, father)?
    b. Tell me about your childhood home.
    c. How did your family observe holidays? (specifics: holidays, births, deaths, coming of age, etc.)
    d. What work have you done in your lifetime?
    e. Have you ever been arrested or evicted?
    f. Tell me about a time when you stood up to an authority figure (teacher, parent, police, etc.).
2. Ask questions about the story to increase descriptive language: What did it look, feel, smell, taste, sound like? Don't overdo this; simplicity makes better literature.
3. Write/transcribe the student's words using the student's grammar and standard spelling. Some tutors make two copies: one for the student's growing book and one from which the tutor makes exercises.
4. Read the story to your student pointing to the words as you read. Ask your student for any corrections or additions, to make sure you have written down what the student wants to communicate.
5. Next you and your student read a portion of the story simultaneously pointing to the words as you read. Then ask the student to read it alone. Many students are able to handle a whole paragraph at one time or even the entire story.

Goodwill Literacy Library

Tutor Resources

•Tutor resource files: subjects as varied as comprehension, employment, fables, grammar.

•Progressive education files: reading on international and progressive literacy efforts.

•Computer and copier: ask the staff for assistance.

•Tutoring materials: blank paper, pens, books and magazines to cut up are available.

•Audio tape players: for use in the center; blank tapes are usually available.

Workbooks

You can check out workbooks to review with your student. Students are expected to buy their own books or leave a $3.00 deposit when checking them out. If your student can't afford a book, there are limited scholarship funds available.

Contemporary 1 - 8 and teacher's manual $3.50 each

The Contemporary series has eight books that gradually progress through basic phonics skills and a large number of sight words. The series takes a student through the 3rd grade level and starts a little lower than the Challenger series.

Challenger 1 - 5 and teacher's manual $5.25 each

Numbers 1, 3 and 5 of the Challenger series feature fiction about a set of adult friends and relatives. Numbers 2 and 4 contain non-fictional readings. Exercises are phonics and comprehension-based. Using a controlled vocabulary, the series goes through level six.

Pre-GED and GED workbooks $6 each

This array of workbooks from various publishers are divided into the 5 subject areas of the GED exam: Social Studies, Science, Literature, Reading Comprehension, Writing and Math. Reading levels of the Pre-GED books range from 4 to 6, and the GED books are generally level 7 and up.

Books to Check Out

Pleasure reading, books by adult new writers, mysteries, classics, real-lifestories, African American collection, survival skills, driver's manuals, writing, reference and much more.

Tapes of Books

We have hundreds of the pleasure reading books in the library recorded on tape. Students can check out tapes and tape players in the office to use with library books while at the center.

How to borrow books

Sign name, phone number, book name and date on cards from the Book Check-Out Box. File alphabetically by last name. Keep two weeks; renew or return books to drop box.

Free Books

Books that have been donated to Goodwill are set out on tables around the center for students to take home and keep. Please check the tables with your student frequently as we add new books weekly. <u>All dictionaries are free.</u>

Newspapers

We subscribe to "News for You," a weekly publication of current events, crossword puzzles, sports and movies which is written at about a fourth grade reading level.

City Libraries

Douglass-Truth Library
23rd and E. Yesler Way Phone: 625-4904
Hours: M 1-9 Tues 1-9 Wed 1-9 Th 10-9
F Closed Sat 10-6 Sun Closed

Rainier Beach Library
9125 Rainier Ave. So Phone: 386-1906
Hours: Mon 1-9 Tues 1-9 Wed 10-9 Th 1-9
Fri closed Sat 10-6 Sun 1-5

Seattle Public Library - Downtown
1000 - 4th Ave. Phone: 625-2655
Hours: M 9-9 Tues 9-9 W 9-9 Th 9-9
F 9-6 Sat 9-6 Sun 1-5

Suggested Books from Our Library

Books By New Writers:

The New Start Reading Series (published by East End Literacy, Toronto)
My Name is Rose, Raised Up Down South, I Call It The Curse, Working Together

Opening Doors Books (published in Bristol, Vermont)
Left Handed, The Night Rape, The Lord Will Keep You Going, The Fall Guy

Goodwill Literacy publications
It Makes A Change, Black Heroes, Goodwill Literacy Poems

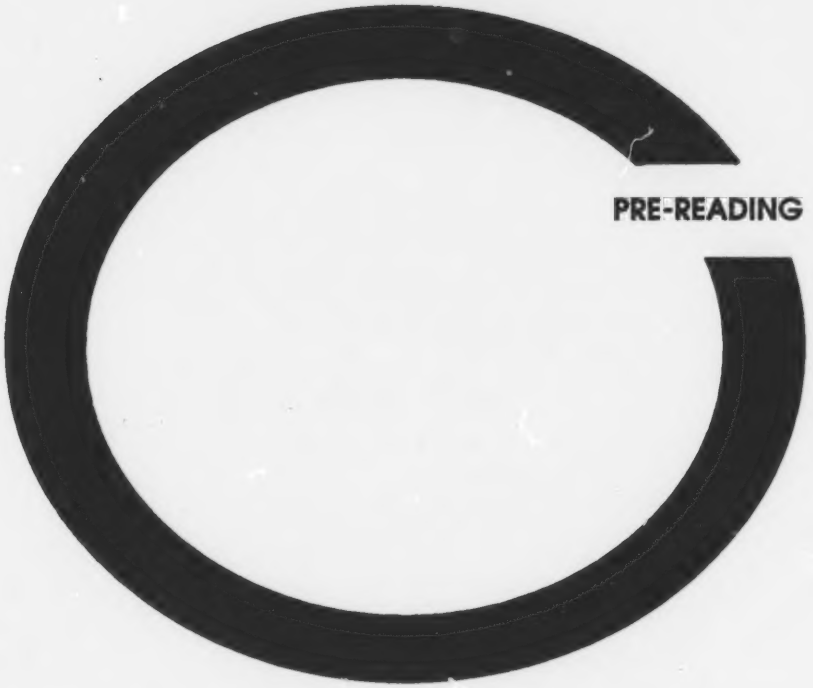
Fiction:

Juan and Lucy, Mollie's Year, A Place for Everyone	by	Tana Reiff
Just Once		Mary Blount Christian
Take Care of Millie		Jessie Redding Hull
Mary Ellen and Ida		Stephen Beal
Murder by Radio, A City for Ransom		Judith A. Green
Images of Courage		Catherine Podojil

Biographies of Important Black Americans:

Fannie Lou Hamer	by	June Jordan
Malcom X		Arnold Adoff
Marian Anderson , Arthur Mitchell		Tobi Tobias
Ray Charles		Sharon Bell Mathis
George Washington Carver		Peter Towne
Paul Robeson		Eloise Greenfield
Harriet Tubman		Francene Sabin
Barbara Jordan		Maurice Roberts
Gordon Parks		Midge Turk
The Man Who Founded A Town		Ester Mumford
Black Heroes of the American Revolution		Burke Davis

STEP 2



Step Two: Pre-reading

The purpose of this section is to explore why and how to prepare your student before reading.

Why You Need to Prepare Your Student to Read

As a child, did you ever reach for a cup of water only to find after a sip that it was milk? It's a jarring experience, because the milk does not taste like milk. It tastes just awful, until you tell yourself that it's only milk and take another sip. Amazingly, once your mouth is set for the right liquid, what's in the cup turns back into normal sweet milk. Believe it or not, reading is very similar. We need to have our mouths set for the right sort of thing or our minds just won't let us perceive it accurately.

If students are going to make good use of their brains and their life experiences to interpret what they read, they need to know the context in which they are operating, i.e. they need to have their mouths set for the right thing. They need to know what memory files to open up and what categories to begin thinking in. Tutors can provide this context at the start of a reading lesson by doing several things.

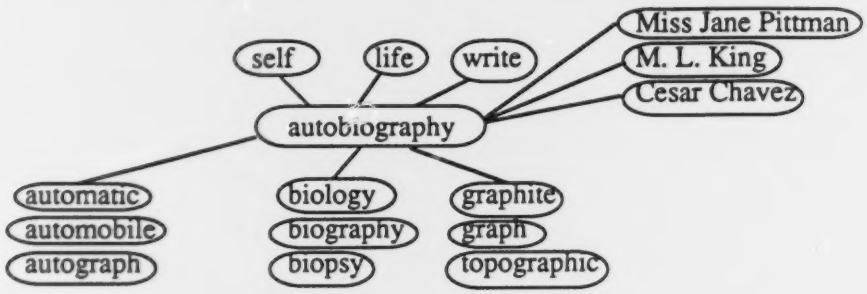
How to Prepare Your Student for Reading

First, prepare yourself. Read the selection and decide the author's message, or the main idea that you wish your student to take away from the reading. Often the main idea relates to the subject you and your student are investigating. Look for words or concepts that might give your particular student a hard time. Take notes, so you can discuss the words or concepts in your session to make them more accessible .

Secondly, help the student open up the right memory files and "activate prior learning". Begin a discussion on the main idea that will be covered in the reading. Ask a question that will elicit students' own experiences or ideas on the topic. Most students have highly developed verbal abilities and talking is almost always a good place to begin any lesson. The best pre-reading discussions are ones that remind the student what he or she knows about this topic. In some cases, the student will have had no prior experience with the topic. In this instance, you will need to teach some background information or vocabulary in order to make the reading more accessible.

Pre-reading, continued. . .

Take enough time to teach the vocabulary you have chosen. For some students, it can take 20 minutes to really learn a new word. Copying the definition out of the dictionary rarely is very helpful. My fourteen year-old once spent 45 minutes studying his dictionary definitions before asking me to test him. His first word was "maladjusted". When I ask him for a sentence, he said, "You know, like when you don't have the lid on a jar right, it's maladjusted." Dictionaries rarely tell us how to use a word. Students need to see and hear dozens of example sentences before they grasp the usage of a word. I sometimes work with the student to cluster opposite, related or synonymous words in a diagram to help make meaning connections.



Thirdly, suggest a purpose for reading. Before beginning the actual reading, ask the student to read to find out specific things. Have the student predict from the title, pictures or subheadings what the reading might be about, record the predictions and then have the student read to see if the predictions are true. If you are investigating a subject with your student, it might be appropriate for the student to read with a question or goal in mind related to the main idea of the selection.

Tutor Assistance Will Lessen Over Time

Once the student is familiar with pre-reading, it's probably time to turn control of it over to the student. All readers need to activate their own prior learning and to find purposes for reading for themselves. Begin the transfer by having the student predict the content of the reading, record the predictions and discuss them with you. Later, ask the student to initiate the pre-reading process. For homework, you can give the student photocopies of the tables of contents from the book you intend to read, or paragraphs with titles and pictures to practice prediction on. (The point of predicting is not to get it right but to use the clues at hand to form a guess. There is no way we can be sure we've gotten it right until after we've read the piece.)

Very Beginning Readers

For very beginning readers, it makes more sense to fit the reading directly to the students' experiences, rather than going to elaborate ends to prepare students to read something very unfamiliar. We recommend emphasizing Language Experience Stories and other highly accessible selections with the students at the RW 1 level (non-readers to "third grade" level readers).

KWL

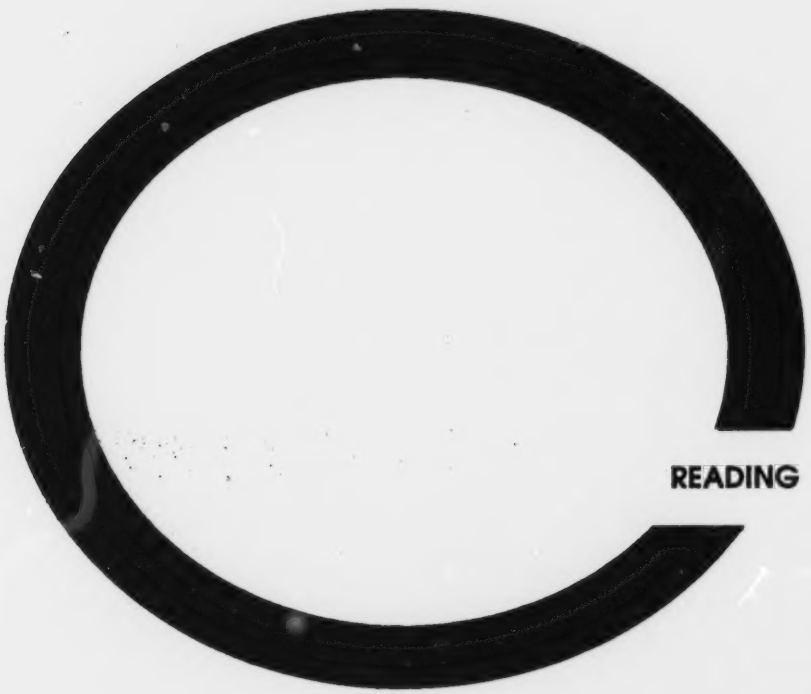
KWL is way of incorporating Pre-reading, Reading and Post-reading into one activity that encourages students to think about what they read. It's a method you can teach to your student to use alone after he or she has more confidence with reading and more experience with the cycle of steps.

To begin, the student draws three columns on a page, labeling the first "K", the second "W" and the third "L". The K stands for known and in this column the student writes everything she or he can remember about the subject to be read about. This activates prior knoeledge. Under "W" the student writes the questions he or she wants to know. These questions will give the student a purpose for reading. After reading the selection, the student goes back to the page and writes what he or she learned under the "L". The student also reviews the "K" and "W" lists. The student should review the "K" list to see if there were any ideas contradicted by the reading, i.e. incorrect items or places of disagreement with the author. Review the"W" list to see which questions were answered and if any questions remain unanswered.

Mother Teresa

K	W	L
nun catholic runs a home old	does she have children? [redacted] what does she eat? where is she? does she help other people? what does she do?	Calcutta she helps the poor people love her won an award She's famous She started schools She works with the sick and dying she doesn't like to talk about herself

STEP 3



Step Three: Reading

The purpose of this section is to give you several ways to read with your student and to help your student strategize while reading.

First the Strategies

The first thing to remember is that reading requires thinking. It's possible to "read" the way most of us watch television, by doing a corpse imitation. Middle school students tell me studying for a test means passing your eyes over the letters on a page. After really bad days, I crawl into bed with a science fiction novel and read like a person drugged. Besides recuperation, the only benefit is that I never remember what I've read, so I can always read the book over again the next time. I don't suppose any of these activities can truly be called reading. Real reading requires that the brain participate. One of your most important jobs during reading is to help your student keep the brain engaged; encourage the process of making meaning.

If reading is making meaning, then the first strategy to help your student learn is to recognise when reading doesn't make sense. There is probably an endless number of strategies that the human mind has invented to help with making sense out of print. The most crucial is identifying the moment when the reading isn't being understood anymore. If your student is used to thinking of reading as making sound, whole pages might go by before the fact that it isn't making sense anymore starts being important. In the section on reading aloud, you will read about ways to help your student internalize the idea that print must make sense. With your help your student will begin to identify the moment the reading stops making sense. He or she may naturally invent strategies for fixing the problem. If not, you need to teach your student strategies for problem fixing.

Your student will develop lots of different kinds of strategies to solve all kinds of reading problems. (KWL is a strategy.) The most common and easiest strategy is to re-read. Suggest the student reread the passage and try to force it to make sense. Usually, the student can see where he or she went off track and can fix it. Maybe the meaning is lost because of unfamiliar words that need to be learned. Ask your student if any of the words are unknown. Sometimes you might ask your student to read and circle all the unknown words as practice in identifying them and also to show you which ones you need to teach. If the previous prediction is turning out to be so off base as to hinder understanding, discuss the prediction in light of the new information you now have from the reading. Maybe the prediction needs to be revised.

Now the Methods

The other activities in this section are reading methods to help your student become a faster, more efficient reader. Some of them teach useful strategies your student can add to his or her growing grab bag of fix-it tricks.

Strategies for Helping Students Read Aloud

Good readers don't look at every letter in every word. We don't even need to see all the letter-symbols on the page in front of us. We glance at the words long enough to guess fairly accurately what the author is intending, then we move on. What we read next confirms our previous guesses. When what we are reading begins to sound nonsensical, we move our eyes back over what we have read, looking for the place where we went wrong. We use at least three kinds of clues to figure out the author's message. We note the direction the author's thinking is going in and begin to predict what comes next using context clues. (Example: "After they ate and cleaned up, Brave Orchid said, "Now we have to get down to _____.") This is using semantic or meaning clues. We see what parts of the sentence serve what purpose and can guess words from our knowledge of grammar. For example, we can guess the form of the verbs without looking at the whole word. (Example: "I searched the house, hunt___ out people for trial.") This is using syntactic or grammar clues. Finally, we use phonics, or letter sounds, as clues. Expert readers tend to look mostly at beginning and ending sounds and the shape and length of words in order recognize them. (Example: "She set f_re to th_m, p_ge by p_ge in the ashtr_y, b_t new letters came ev_ry d_y.") This is using phonetic or sound clues. The usual way we check the accuracy of our guesses is not by looking more closely at the letters on the page but by asking ourselves, "Does this make sense?"

While listening to students reading aloud, you can assist them in acquiring these strategies by mentally noting errors and asking questions that direct their attention to the lack of sense in what they've just said. When your student makes an error, either by mis-calling a word ("house" for "horse" for example) or misjudging the form of the word, (give for giving for example) tell him or her that you didn't understand what they just read. Ask them to read it over so you can hear it again. The student will reread looking for the meaning and probably correct their own error. If not, ask specific questions: "The old women did what?" or "Who fixed the motorcycle?" Let your student know that writing must make sense to be good writing. Teach your student to trust and use his or her own internal criteria for what makes sense.

Using this method for listening to your students, it is not necessary for you to look at what is being read. If you are sitting across the table avidly listening and asking questions, reading ceases to be a student sounding out words correctly for the benefit of a tutor and becomes two people finding out what happens next. You have the opportunity to pass on your love of reading as well as your knowledge of it.

Reading Aloud Strategies, continued. . .

What is an error?

Some errors will neither alter the sense of the writing nor sound grammatically incorrect. In these cases do not interrupt the student, as he/she is using good reading strategies. These are the sorts of "errors" you make when reading to yourself. Only interrupt and redirect the student when what he/she reads does not make sense, violates his/her own rules of grammar or deviates significantly from what the author intended. For example: If the book says, "In the mountains my mother set up a hospital in a cave, and carried the wounded there." and the student reads, ". . . and cared for the wounded there." it needn't be treated as an error. The line makes sense and the meaning of the story has not been damaged in any way. Let the student continue.

For helping a student who is stuck on a word, follow the steps below, until the student is able to get the word:

1. Direct the student to skip the word and finish the sentence. Based on the context (meaning in the sentence) the student makes a guess.
2. Have the student sound out the consonants in the word IN CONTEXT e.g. the entire sentence is read. You may want to underline the consonants in the word. Then the student guesses again.
3. Often it is easier for the student to hear the word if you model the process above and ask the student to guess.
4. If the student still has not guessed the word, give the word to him/her but make sure the meaning of the word is known. If the student has not been able to guess after step three, it's likely the word is not in his or her spoken vocabulary.

Dr. Dee Tadlock, at Spokane Community College, is responsible for first introducing us to this set of strategies. Examples sentences are from The Woman Warrior, Memoirs of a Girlhood Among Ghosts by Maxine Hong Kingston, Vintage Books, 1977.

Duet Reading

In the beginning stages of learning to read, the rewarding aspects of reading are difficult to experience. We can help keep the student's spirits up by sharing openly our love of books, words, literature, manuals, etc. We can also create the experience of reading fluency by using the "Neurological Impress Method" (NIM) or "Duet Reading."
There are three versions of this method and all three give students the experience of fluent reading: reading to the student, reading with the student, and "echoing."

(1) The **"Reading to"** method predates public school at least. It is easy. Sit beside the student on the right (on the left if student is left-handed) with the material to be read between you so both can see it easily. As you read, move your finger along the line in a smooth, flowing movement. Bring your finger back quickly to the next line like a typewriter return.
Important: read any material the student would enjoy - the classics, poetry, whatever. You are not teaching "reading skills" in this exercise, nor "comprehension." You are teaching how reading should sound, and how the eye, voice, and mind cooperate in reading. Students get a lot from the content because this method is akin to listening.
Do this 10 minutes out of each session. Be aware that this method has been used successfully with students with learning disabilities. Many of us learned to read this way before we entered school.

(2) **NIM or "Duet Reading"**: use the techniques outlined above but have the student read with you. Initially select reading materials below the student's current reading level. Again, run your finger along the line and read just a little faster than the student. Don't stop for errors. No need to correct the student ever. If the student stops reading, stop also. Begin again. Don't question the student for comprehension. Explain to the student that this exercise teaches fluency and voice inflection, etc. Increase the level of materials read so the student is always challenged a little.
In California experiments with children, this method was successful in raising reading levels 2.2 grades. Since you will not be working daily with your student, do not look for changes this rapidly.

(3) **"Echoing."** Some students do not read on a level at which duet reading can be successful. Try "echoing" with the same seating arrangement as above. Ask the student to read what you read just after you. Be careful to read whole phrases and pause for punctuation.
As the student becomes more confident, attempt duet reading again. Teach the method to the students, and ask them to locate someone else who will do this exercise with them daily to facilitate learning. Students may also check out tapes of pleasure reading books and tape recorders to use in reading GL library books.

References:

1. R.G. Heckelman, "Report on Neurological Impress Method," Merced, CA, County schools: unpublished research, 1961.
2. Charles E. Gardner, "Sonoma County Schools Office Research Project," Santa Rosa, CA: 1963.
3. Charles E. Gardner, "Experimental Use of the Impress Method of Reading Habilitations,"(pgs. 5-167) Washington D.C.: U.S. Office of Education, Cooperative Reading Project, 1965 .

Using Taped Books

Many young children learn to read simply by being read to. The warm presence of a loving adult and good stories, read over and over again is often all a child will need to pick up the thousands of skills associated with reading. For adults, that childhood opportunity has passed but specific parts of that experience can be recreated. Duet reading and reading aloud to your student is certainly possible but often adults will want and require more active involvement in the learning process. Small children never tire of being read to and in a sense that is also true of adults. It takes many long hours of work to learn to read. One of the limitations of a school such as ours, is the short amount of time tutors can be available during the week. Below is a description of how to use cassette tapes and books to increase the time a student spends on learning and in some cases noticeably increase the rate at which a student learns to read. It was Dr. Tadlock who got us started using taped books.

With the gracious help of dozens of volunteer readers, we have collected hundreds of books that have been read onto cassette tapes. These tapes, together with the books have been put in Ziploc bags, assigned a grade level and can be checked out for use at the center. We have tape players and head phones that can be borrowed as well. We recommend that the student choose a book at his or her approximate grade level to work on. After the student and tutor have worked through several pages of a taped book, the student will probably be ready to work on the book at home or at the center on days when the tutor is not available. Here are the steps to follow:

Step 1: Student listens to the whole first chapter or so. (Some students prefer to listen to the entire book.)

Step 2: Student listens to the first page and reads along. The student repeats the process with the same first page until he or she feels ready to try it without the tape.

Step 3: Student reads the first page aloud to a willing listener, judging for him or herself if the quality is high enough. If it is, the student will go on to page two and repeat the process. If the quality of reading is not up to the student's expectations, he or she may go back to reading with the tape before reading aloud again. (Some students will invent a different method of using the taped books that they find more useful).

The tutor is the obvious person to play the role of the listener but any friend or family member can listen as well. Sometimes students in classes will read to each other. Books of interest to the student that are far above his or her reading level can be listened to on tape, for pleasure or information gathering. Sometimes tutors have found that for very beginning students, tapes at slower paces work better and they have re-read stories on to a tape especially for their students. If you decide to read a book onto tape, blank tapes are available in the main office. If a student would like to use the tape at home, we can quickly duplicate the story onto a blank tape provided by the student. Then the student and tutor must locate the book in the library to check out. Books and tapes in Ziploc bags cannot leave the building.

Sustained Silent Reading

All of the learning-to-read activities in this handbook aim toward a time when students can pick up a book, and without assistance from other people, read to themselves. The activities are chosen because they have sucessfully helped people learn to read and write and to think about reading and writing. But it would be hard to argue against the theory that the best way to learn to read is to read. After all, the best way to learn to play baseball is to play baseball.

In every class session, leave time for simply reading the way all experts read for pleasure: silently to oneself. Even if it's only fifteen minutes twice a week, the habit of reading can grow. You will find that your student will be slower and slower to finish up the silent reading and get ready for the next activity. Your student will find more and more pleasure in reading to him or herself. The best book choices for sustained silent reading are books of high interest to your student that are easy for your student to read. During this kind of reading time the student shouldn't have to ask you for help.

It makes sense for the tutor to use sustained silent reading time the same way the student does. Bring the book you are currently reading or make yourself a copy of your student's material. Enjoy yourself. Model relaxed, pleasurable reading for the person you are tutoring.

STEP 4

Step Four: Post-reading

The purpose of this section is to give you ways to help your student practice thinking about and understanding reading selections.

Follow-up on Pre-reading Predictions and Discussion

After you and your student have read the selection, return to your predictions and revise them. (If the selection is a long one you can stop at several points along the way to work with the predictions and create new ones.)

Discussion

Now is a good time for a free-wheeling discussion about the content of what you read. If you are at a loss for what to discuss, think about the following:

What did the selection make you think about?
What was the author trying to say to us?
Do you agree with what the author was saying?
Has anything like this ever happened to you?

Writing Questions

One of the most common ways to help readers better understand what they read is to ask them questions afterwards. Unfortunately, in practice the greater part of these questions merely ask for factual detail. These are certainly not useless questions. (I could use more practice remembering details myself. Like most people, I have to take notes if I want to remember anything incidental and concrete.) The problem with factual questions is that they are only one level of understanding. There are at least three levels of understanding andyour questions ought to address them. They go by various names, but generally the names mean the same things. We use the terms factual, interpretive and critical/creative to describe these three levels.

The answers to factual questions, though not always easy to remember, are usually easy to find. The answer is on the page. Some examples of factual questions are: What color was was the river? (It says in the second line it was grey-green.) What time did they get home? (It says the time was 8:00.) What was the main character's name? (He introduced himself as Kim.) Why did he believe the women were guilty? (He stated in the reading exactly why he believed they were guilty: he saw them do it.) Help your students learn to identify these questions as factual questions and look for the answers on the page. When students answer a factual question, correctly or incorrectly, ask them to show where on the page they found the answer. This will help teach how to find factual answers and will help correct incorrect answers. (Factual questions are RIGHT THERE.)

Post-Reading, continued. . .

The answers to interpretive questions are harder to identify. Usually, you must combine some information found on the page with some information in your head. You might have to use some information found in one place on the page in combination with some information found in another. To find the answer to interpretive questions you often make inferences. These questions are sometimes called inferencial questions. Some examples of interpretive questions are: What time did they get home? (If they came home right after watching the sunset, it must have been evening.) How old was the uncle? (If he is two years older than his sister and she is thirty, then he is thirty two.) What religion was the main character? (Since he stood up when the Baptists stood up, he was probably a Baptist.) Have students identify a question as interpretive before they answer it. After the answer, ask the student to explain the thinking that produced the answer. When your student has trouble coming up with accurate interpretive answers, the reasoning the student used will help you see where she or he took a wrong turn. Then you can walk the student through a more effective set of steps. (For inferential questions, you THINK AND SEARCH.)

Critical-creative questions are both the easiest and the most challenging. The answer comes from inside the head and rarely are there incorrect responses, but these questions require a lot of thinking and decision making. Some examples are: What do you think the main character should have done? What are the biases of this author? Does the information in this essay match your experiences in this kind of situation? (For critical/creative questions, you are ON YOUR OWN.)

Using Questions

In order to use these ideas to help students better comprehend what they read, write questions from the different levels and have your student practice identifying the types of questions. Then work up to having your student write factual, interpretive and critical-creative questions independently.

Don't get too tangled in the technical aspects of identifying types of questions. What's important about questioning is learning to handle inferencial and critical/creative questions and having significant discussions about the answers. Some questions at these levels have right and wrong answers, but many are just starting points for long verbal explorations of what the truth might be.

Critical Thinking Questions

Here is a brief list of questions you might consider asking your student about the content of her or his reading. There is no particular order or number of questions - - feel free to improvise, add, or subtract from the following.

A. Factual

1. What are the basic facts: names, dates, location?
2. Who are the main characters? What are their features: age, occupation, sex, race?
3. What is the sequence of facts or events — what comes before what?
4. Who or what are the referents to pronouns — for example, "Who is the 'she' mentioned in line 4?"
5. To whom is the story being told?
6. If you were to divide this story up into parts, what would they be?
7. To what does the title refer?

B. Interpretative

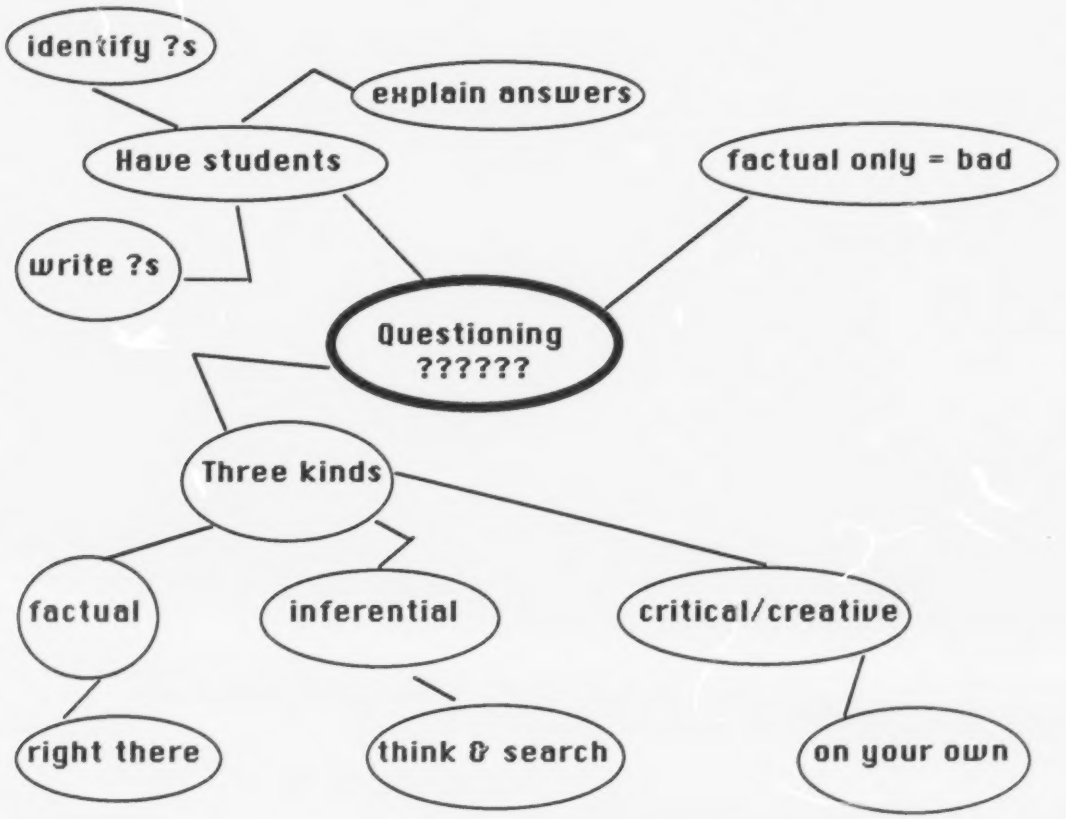
1. What is the main idea of the reading? In one word?
2. What will come next in the story or reading?
3. What would a list of the important details include?
4. Is a particular action a cause or an effect?
5. Where is the author standing to see what s/he sees?
6. Who is the author of the reading: male/female, race, age, education? How can you tell?
7. Is a particular detail something one can get with the five senses or is it a judgement?

C. Critical

1. What is the mood: happy, sad, crazy, scary, peaceful?
2. Why did the author write this particular piece? What does s/he want you to get from reading it?
3. Is this a good work? Why or why not?
4. Does the author have prejudices? A particular point of view?
5. Which characters or people mentioned in the story does the reader agree with?
6. Does the author seem to know what s/he is talking about? Does the reading seem realistic or does it fit with your experiences?
7. Would you change anything about this story, if you could?
8. Are you interested in reading more things by this author or do you want to try some one else?

Clustering

Clustering is a method of visual outlining or diagraming that can help students analyze what they have read. Students have developed very detailed and elaborate systems of symbols for clustering, but the most basic system begins with drawing a circle in the middle of the page and in it writing the title of the piece you have read. From that circle you draw lines and more circles, until you have described what you have read. Below is an example of a cluster diagram for the questioning section above:



STEP 5

Step Five: Writing

> The purpose of this section is to present a process for student writing that integrates expression, clarity, writing mechanics and feeling comfortable or even excited about being a writer.

Writing has at least six stages. Your job is to help your student enjoy and look forward to them all. Most students come to us feeling that their writing is shameful and that improving spelling and handwriting are their main tasks. As tutors, your task is to help students become aware of their strengths and to enjoy writing so that they will want to do it more. As tutors, your first goal is to ease your students into feeling excited about expressing ideas on paper.

Beginning writing students usually perceive writing as putting letters down on paper with no mistakes. If you have ever written anything that was meant for public reading, you know how many versions it's possible to go through before you have what you want. You wrote quite a bit before you put letters down on paper without mistakes. Beginning writers need to lose their reverence for the clean page. They need to learn about revision and editing. They need to find out what a help other people can be in getting the final version to say exactly what they want it to.

You will be helping your student to learn to take pleasure in writing and to develop an expanded definition of writing. Whether you work on it directly or not, your student will also learn to express ideas more clearly and effectively, because he or she will be getting honest feedback from you and from other people. Because your student will often write in response to reading, and because diagraming what is read and written is a part of this process, your student will also improve the form his or her writing takes.

This focus on the art of writing does not mean that your student's interest in mastering the mechanics of writing is out of place. For our students, error free writing means being taken seriously. Too much has been denied them thus far, because their writing proves their lack of formal education. Learning spelling, punctuation and grammar should not be confused with learning to write, but learning these things is a significant goal. The stages described below integrate activities to nurture pleasure in writing, expression, clarity, and the mechanics of writing.

Stages in the Writing Process

Stage One: Choosing What to Write About

Once you have finished a reading and have discussed it with your student, decide on a written response. Most likely, the choice will be obvious and will be connected to the main point of your discussion. If the student disagreed with the author, he or she might write a parallel piece from a differing point of view. If the student was sparked by some fact or disclosure in the reading, he or she might write about its impact on his or her ideas. If the selection was a narrative, the student might write about experiences it brought to mind. If nothing seems obvious to either of you, consider one of the suggestions below.

Some Suggestions for What to Write About

Narrative

1. Retell the story in the student's own words.
2. Write a sequel or put the character in a different context more meaningful to the student. Rewrite the ending to be more realistic or satisfactory.
3. Write a review essay, describing what was good about the story and what wasn't. Include the student's suggestions to the author for improvement.

Exposition

1. Write on ideas that the student thought about while reading the selection.
2. Write about the things the author said that the student agreed and/or disagreed with.
3. Write about how the student's ideas have changed as a result of the reading.

Stage Two: Rehearsing

Discussion

Once an idea is chosen, the student and the tutor rehearse it by talking it through. The tutor asks clarifying questions and probes for details. After the student has successfully handled several writing projects, begin asking the student who the piece is intended for, to whom is it going to be written. If the student knows the answer to that question, she or he can begin to learn to write with an audience in mind. If the student doesn't know the answer, she or he is in the company of many expert writers. Sometimes it's as difficult to know who you're writing for, as to know what you want to say. (After some discussion about identifying an audience for writing, you can discuss reading selections to decide for whom the author intended the writing.)

Freewriting

Freewriting is an alternative to verbal rehearsal. It is unrestrained stream-of-consciousness writing. Some writers use it in addition to verbal rehearsal. With a time limit of five or ten minutes, the student writes whatever comes into his or her head while thinking about the topic. It is not required that the student write only on the topic. In fact, the only requirement is that the student not stop writing to think or proofread. Spelling, punctuation and grammar are completely ignored. The student can write about how difficult it is to write or how little he or she can think of to write about, but the student should still try to keep writing until the end of the time limit. Eventually, the brain begins to let go of its creative material and the finished pages will constitute raw resources from which the first draft can be made. Initially the student will require much support and encouragement.

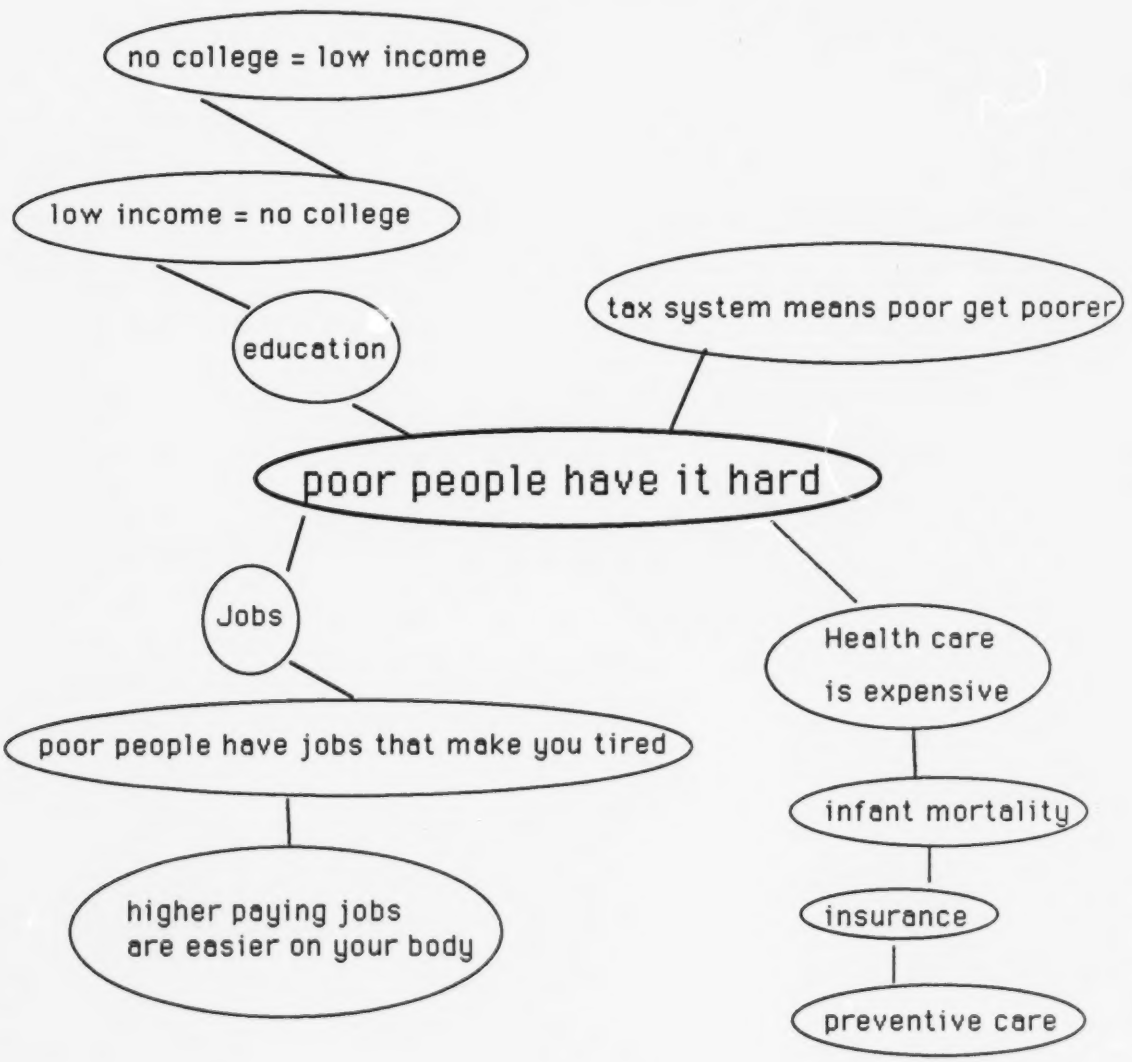
Diagrams

For many writers, this is a good time to organize thoughts into a format to use while writing, particularly when writing expository or non-fiction pieces. (Other writers like to wait until after a first serious draft has been finished.) Drawing a diagram of what the finished piece might look like is a good way to organize one's thoughts. Our students often find it helpful because of their lack of familiarity with how a longer piece of writing goes together. If after several attempts your student isn't enjoying diagraming, you'll know it's not a good method at this time.

Diagraming for writing is similar to diagraming something that has been read. If a student has rehearsed well enough, he or she has some idea of what is going to be communicated; he or she has a vague idea of the purpose for writing. If this purpose can be stated as an opinion that the student will attempt to communicate to his or her readers, that statement of opinion can be written in the middle of the page as the starting point. If the student is writing fiction or personal history, he or she may have a moral or a theme to convey. It that case, the theme or moral gets written in the center. A circle is drawn around it to begin the cluster. As the student thinks of points he or she would like to include, lines are drawn from the first circle to satellite circles containing sentences or key words depicting these points. Other lines and sub-points can be added as they occur to the student. Some people put a box at the bottom of the cluster diagram to hold key words for the conclusion of an essay. On the next page is an example diagram.

Cluster Diagram for Writing

Below is an example of cluster diagram for rehearsal of a writing piece inspired by an article on income distribution in the US.



Stage Three: First Draft

The student is welcome to use ideas from rehearsal conversations, freewrites and clustering in creating the first draft. Most students write directly from the cluster diagram, making changes in the diagram as their ideas develop and change. Words, sentences, or whole paragraphs can be lifted from the freewrite and copied onto the draft. In this stage, the student should be encouraged to pay attention to saying what he or she wants said and ignoring the mechanics.

After the draft is completed, ask the student to read it aloud and make any changes that seem necessary. Hearing it aloud helps students to check to see if their meaning has been communicated. Students will often catch words that have been omitted, improve explanations and descriptions and adjust wording so that it sounds more like spoken English.

At this point the student could probably use some supportive feedback, describing his or her successes. Often students use beautiful or engaging turns of phrase. Descriptions can be hilarious or evocative. Subject matter is usually profound and tutors often learn something new. Let the student know how the piece makes you feel and what you find striking.

Note: The tutor should do all of the writing activities asked of the student. Mostly, it's just more fun to write than to watch someone write. Also the tutor is offering a model of a writer who, though experienced, struggles and scratches out and rewrites and adds sentences in the margins. This true-to-life model will help the student form a realistic and expanded view of what writing is.

Stage Four: Revision

Revision is the process that leads to the final version. Only proofreading remains to be done after revision. In this stage the student looks at the piece again: re-vision. Your feedback is essential at this stage. Offer to read the piece aloud to the student for a second check on how it sounds. Be careful to read it as it is written, so that the student can make any necessary changes. If there are places in the writing that are unclear to you or places where more detail or explanation is called for, make a suggestion to add more writing. Show the student how to use the caret (^) and the asterisk (*) to insert additional writing.

The student may want to give the piece to a third person to read and provide feedback. Goodwill staff are usually delighted to read student work, hand out praise and make suggestions. Family members, friends or other students can also serve this function.

The student, him or herself, might be ready to rethink the piece after hearing what other people thought it was about. The words may not have been strong enough or specific enough to carry the student's original message and she or he may want to rewrite parts of the piece.

This is a good point at which to put the piece on the computer. Of course the student can use the computer at any point in the writing process, but at this stage the student has already had some

needed practice with handwriting and the next stage will be much easier and less frustrating on a word processor. There is a word processing program installed on the Macintosh that is reserved for student use. The staff can show you and your student how to use it.

Your student may want to write several revision drafts, but most students will be a ready to finish. Let your student choose how long to work on each writing project.

Stage Five: Proofreading

Now that the piece is in the final form, it's time to proofread for spelling, punctuation and grammar. Your student will be interested in having every error corrected by you. That's the system that was used in public school and she or he will probably expect you to use it. You will have to disappoint your student. A page of red marks doesn't teach your student anything, except, possibly, that she or he can't write. No one, least of all a beginning writer, will be able to absorb corrections for all the errors that, inevitably, will be made. Your job is to locate a single, often repeated error and focus on that.

One Error at a Time

The rule of thumb is one correction at a time so that each can be thoroughly learned. On a separate page, show your student how it goes when used correctly. For example, many students write plurals with an apostrophe. "She bought two magazine's." They need to be shown several correct examples and maybe given an explanation of how apostrophes show possesion. Give your student sufficient practice, with your help and then without it. For the plural example, you might ask the student questions that you are truly curious about and that require plurals in the answers. (How many granddaughters and grandsons do you have? How long did you work as a shipscaler?) Have the student write a response with attention to plurals. Finally, return to the written piece and ask your student to find the instances of that error and correct them. For most students, this is too much to ask without first marking the lines the errors can be found in. Put a dot in the margin opposite each line that contains this error.

When the student can successfully locate and correct this type of error, ask your student to add the name of the correction to a list for future reference. For example, "plurals don't use apostrophes." In the future, as you come across plurals in your readings point them out and discuss them. When you begin the proofreading stage on the next piece of writing, review the first correction on the list, mark dots in the margin and have the student do the correcting. Then review the second correction on the list. This systematically gives the student the responsibility for correcting the errors she or he has already learned to spot. Writing mechanics are usually learned slowly and after much practice. Have patience and offer lots of opportunity for practice and review.

Perfect Copy

If the student needs a perfect copy of the writing for some purpose (letter to employer, legal reasons, publishing) you may need to make all the other corrections and have the student copy it.

This is where the word processor comes in handy. Beginning writers may have trouble recopying accurately and may end up with a new batch of errors in the final version. With a word processor, errors can be corrected without creating new ones.

If a perfect copy is not needed, the world will not crack if the project is left incomplete. Some day the student will have the skills to return to the project and proofread, if she or he still has any interest in it. Until then, one or two proofreading skills taught per writing project is plenty.

You will need to review endlessly to truly make corrections a part of the student's writing repertoire. The number of hours it would take to teach and learn each of the corrections a student needs would consume all of your tutoring time for years. Your student must have time for learning to read, write and think about both, as well as learning the mechanics of writing.

Keeping Lists

Keep a list for yourself of the errors you do not focus on. You can use it in the future to make choices about which errors are most common in your student's writing. Also keep a list of misspelled words. Once you know how many words your student can learn in a week, you can assign that many from the list for study. Many tutors give weekly or monthly spelling quizzes. When a word has been learned, have the student record it on a list to be used in proofreading in the future.

Remember, once the student's list of corrections and list of spelling words have been started, the first step in proofreading is to review the lists and then put dots by lines containing known errors and underline words the student has on the spelling list. The second step is to give the student time to make the corrections independently.

Stage Six: Publishing

The ultimate goal of writing is to have others read our words; to share our ideas with readers. This realistic end point needs to be incorporated into the stages we create for writing. When the student wishes, it is appropriate to publish the work. This can take many forms. The most traditional is to send the writing to a publisher for inclusion in a periodical or collection. This avenue is the least likely to produce success, but shouldn't be overlooked. Newspaper's editorial pages, publications for new writers, other student literary magazines, and church newsletters are the most likely to reprint student work. Goodwill has the capacity to publish collections of student work and often accepts submissions for either a planned collection or the Goodwill Literacy Newsletter. Check with the staff to see what sorts of writing on what topics are currently being sought. Publication needn't mean formal printing and distribution. In some instances, mailing the letter the student wrote or delivering the writing to the person for whom it was intended constitutes "publication." In other instances, reading it at gatherings sponsored by the literacy center or at church gatherings is a wonderful way to share the writing. The center's teachers are always looking for pieces for their students to read and respond to. Check with them to see if their classes might serve as a forum for your student's writing. You and your student will undoubtedly invent other forums for "publication."

Notes on Spelling

Many students are very concerned or even quite emotional about spelling. Reassure your student that spelling is not a question of moral rectitude or spiritual purity. Lots of very nice people can't spell. For some reason, in our culture we look down on folks who haven't learned to spell yet, even though it's one of the smallest parts of writing. People with secretaries don't have to even think about it. It's only the rest of us who have to deal with it.

Set aside some small amount of time to specifically study spelling. Your first proofreading stage of writing would be a good time to begin. You don't need a long list of standard spelling words, because the most effective approach is to take the words from the student's own writing. It's common for new writers with low skills to substitute easily spelled words for the ones they really would like to use. Encourage your student to attempt the first choice words. Suggest that the student write as much of the word as he or she knows how to spell and substitute dashes for the letters that are unknown. At some appropriate moment the student can read you what's been written and you can add the letters that are need.

The words your student uses but cannot yet spell become the spelling words. Add to this list from words your student identifies as needed for getting along at work, home or other important situations. With your student, decide how many spelling words can be successfully studied at a time. Then, give weekly or bi-weekly quizzes. The student should always know when the quiz will be. Never spring a pop-quiz on someone for whom schooling has been an uncomfortable experience. Make the quizzes light-hearted. If there is ever a time for humor in tutoring the spelling quiz is probably it.

Most students need in-class study time and a few minutes of each class can be spent in review of spelling words. Spelling is a very individual thing and each one of us has a different system of learning words that works for us. Find out if your student has had an opportunity to develop one. If not, he or she will probably need to design a system. The following method uses several of the steps most students find useful. After going through it several times your student may get ideas about how to redesign it to fit.

- Look at the word, say it and spell it.
- Write the word while spelling it aloud.
- Close the eyes and visualize it, write it from the picture in the mind's eye.
- Check the second written version against the first.

Memory tricks are worth trying as well. I use visual ones: divide (the two "i"s are divided by the "v" and that helps me remember it's "di" not "de"). Other people draw elaborate pictures with embedded clues. I know students who make up rhymes or songs to help with particularly difficult words. A student I worked with years ago, needed to pace while studying spelling. Give your student room to discover what works.

Some students create personal spelling dictionaries to carry with them. The student simply copies correctly spelled words that he or she commonly uses onto paper small enough to fit in a pocket or purse. If he or she uses a vest pocket phone book to write the words in, it becomes easy to consult in public or even while applying for a job.

STEP 6

Step Six: Evaluation and Planning

The purpose of this section is to give you a process to make self-evaluation easy for you and your student and to give you a last check on what it is your student has learned.

Discuss

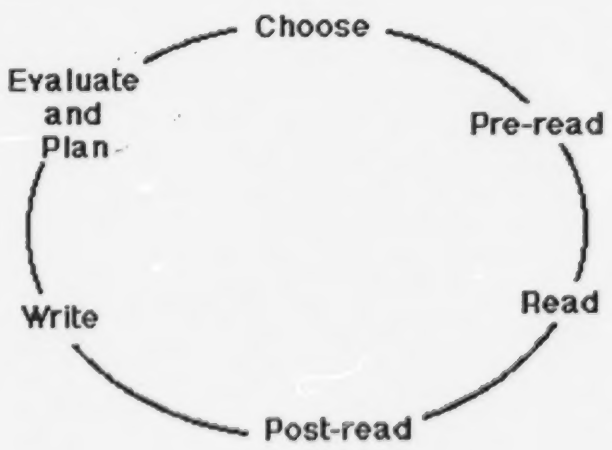
At the end of a project or event, we humans like to discuss how it went, tell each other stories about it and integrate it into our life experiences. Students and tutors aren't an exception. The last step is to evaluate how the cycle went. Initiate a discussion with your student about questions like the following: What was the most interesting part? What part was boring? In which lessons did the student learn the most? Why? Which kinds of things do you both want to try to repeat? Which kinds of things will you gladly drop? What is the student ready to take more responsibility for, next time around?

Write

After the discussion, each of you should pull out a learning journal to write in. Spend some time reflecting on the cycle in writing. Record for yourself any useful information that came out of the evaluation discussion. Write about ideas for the next cycle and how you currently feel as a tutor. Think and write about how your skill is growing and what you want to focus on. Ask your student to write about what she or he learned in the cycle; everything from ideas to strategies to facts to writing mechanics. When you are both through writing, you can take turns reading excerpts to each other and talking about them.

Begin the Cycle Again

Together, make some decisions about what you want to study next. Your student may want to read more on the same subject, creating a list of questions that still remain unanswered. There may be a new subject the student would like to explore. Your student may have a personal dilemma that needs addressing. Your student's desires will give you direction as to which readings to pick.



Word Attack Skills: When to Bother

> The purpose of this section is to give you three methods, in case you need them, to improve your student's ability to decode words (make sounds). Not all students can benefit from these methods and many don't need them.

If you are tutoring a very beginning reader, you will probably need to spend some time each session on word attack skills. Many students, at slightly more advanced levels, will pick up phonic sounds and sight words through the activities described in Step Three: Reading, and by writing. Those who do not may need to be helped along.

If your student is already reading some, watch for several weeks to see if he or she is learning new letter sounds through reading. If not, quickly run through the consonant alphabet, giving a word that begins with each consonant letter and asking the student to write or tell you the letter that represents that sound. Then teach the letter sounds that the student was not able to identify, using the method below, under "Phonics." Some people will never learn phonics, including some people who are currently expert readers. If your student does not learn them, but does make progress in reading, you are explicitly instructed not to worry. (If the student doesn't seem to be making any kind of progress, contact a staff member.)

The situation is similar for sight words. Not everyone can handle isolated words and many of our students learn more quickly when words are kept in a meaningful context. If you find that your student would benefit and needs to learn to identify single words, follow the steps described below under "Sight Words."

Word patterns are interesting and useful in breaking down words for spelling, sound and meaning. Some student respond well to this method of analyzing words and others do not. Try taking a minute or two on this during Step Three: Reading. If your student enjoys it, continue with the instructions for "Word Patterns" below.

Integrating Word Attack Instruction

The Importance of Patience

The lessons you plan will normally follow the six steps discussed in this handbook but, when you identify that your student could use some instruction in one of the word attack skills, you will have to sacrifice some of the time normally devoted to reading, writing and thinking. Most students who need to work on phonics, word patterns or sight words struggle with memorization of small unrelated units. Unfortunately, that's mainly what word attack is. For that reason, it's often frustrating and quickly forgotten. Progress is often slow and you will need to exercise patience. Be very encouraging, communicating frequently that you know your student can learn whatever he or she chooses to learn.

Avoiding Disadvantages

To avoid those disadvantages, as much as possible, do a few minutes of it each day. Spend a short amount of time, because it lessens the amount of frustration and difficulty a student experiences. Review frequently, because it helps students practice remembering and allows less time to forget. Of course, your student may learn word attack skills easily. You may be able to the drop word attack instruction and return quickly to sessions focused entirely on reading, writing and thinking.

Addiction to Word Attack

Some students have been taught solely with word attack methods in the past and will not trust any kind of instruction that does not include them. For some, these methods were terribly inappropriate and may account for the student's very slow progress to date. If you can not talk your student into trying something new with you, you may have to strike a bargain in which part of your time is spent on reading and writing and part of your time is spent on word attack. With some success, your student may become interested in dropping some word attack activities in favor of more serious reading and writing.

What To Do About Phonics

Most students know the sounds of the consonants or know them well enough to not be hindered in learning to read better. This is why we encourage tutors to spend most of the time in sessions actually reading. Practice is the best method of teaching reading.

Some students, on the other hand, have had so little experience with the written word that they may not even be aware that letters and sounds have relationships. Knowing these relationships, called phonics, is a basic building block in learning how to read. There have been hundreds, if not thousands, of methods developed to teach reading entirely through phonics. Many of these methods are too childish for adults to enjoy or learn from. Others are tedious, requiring strong analytic ability and good memory skills. We don't recommend these methods because reading is much more than just phonics and because our students' strengths do not lie in analyzing tiny parts and memorizing rules. Our students' strengths are in grasping whole concepts and applying them to real life situations. Therefore, we stress whole language approaches: duet reading, language experience approach, student-centered materials etc. However, because some tutors need a method by which to teach the sound/symbol relationships, we've included a very simple, adult-like, sometimes mildly interesting method of teaching consonant sounds.

Teaching Consonant Sounds

Present three consonants at a time. Some students can learn more at one time so feel free to give them more, but choose the order with some caution. Do not introduce two letters in the same lesson that sound or look alike. Don't introduce letters with two sounds (Examples: c: cog and city; g: gas and Gypsy), until your student has comfortably mastered the concept of sound/symbol relationship and has had some practice. Don't bother to teach the less frequently used of the two sounds unless you see much later that the student is not picking it up from everyday reading. Here is a suggested order for students learning three consonants at a time: 1) b f h, 2) l m p, 3) r s j, 4) v w d, 5) n qu z, 6) c t sh, 7)ch y g, 8) k, z, th.

Step 1: Present each consonant as a **sound** first, not as a written symbol (the letter) nor by the name of the letter. Many students have mistaken ideas of the letter sounds based on the sound of the letter names or based on the memorized spelling of words that are actually exceptions to phonics rules. (Example: "f" is often mistakenly given the short "e" sound because its name begins with that sound; because "the" begins with the letter "t", it is assigned the sound of "th," etc.) It is less confusing to deal first with the sounds you are trying to teach letter names second.

a. Start by giving several examples of words that begin with that sound. Emphasize the beginning of interesting words. Ask the student to think of words that begin with that sound.

b. Then ask the student if s/he knows the name of that sound.

c. If s/he doesn't, supply the name and finally write it on the chalk board for the students to copy.

Phonics, continued...

Example: "Listen to the sounds at the beginning of each of these words: baby, bombardment, bullet, bill. Are there other words that begin with that sound that come to mind?" Student says, "Basket, ball, beard." Tutor continues, "Do you know the name of that sound? (If student doesn't . . .) It's "b" and it looks like this." (Tutor writes it on the board.)
Inevitably, a student will give you a word beginning with the correct sound but a different letter, e.g. "city" as an "s" word. Tell the student that the sound is correct and that it's spelled differently in that word. Don't waste time on trying to explain the vagaries of English phonetics at this point.

Step 2: When all three consonants for one session have been introduced, ask the student to copy the letter s/he hears at the beginning of your words. Give several examples. Check the student's written answer each time before going on to the next consonant. Ask the student to give several examples as well.
Example: "O.K. Ready to copy the letter you hear at the start of my words? Food, friendship, fat, fickle. You copied the "F" which is correct. Got any other words that start with that sound?"

Step 3: In subsequent sessions, repeat the practice activity described in step 2 until the student is able to get all three consonants correctly on a consistent basis. At the next session introduce the next three and practice in the same way. Do not introduce the "x" at this stage because it is not commonly found at the beginning of words.

Step 4: After introducing all the consonants as beginning sounds, repeat the whole procedure using examples of consonants as ending sounds. (Example: "b" as in job, grab, fib.) Here you can introduce the "x." Often students will make a breakthrough before all the beginning and ending sounds are taught and the tutor will find the student picking up letter sounds from reading in context.

We do not recommend spending more that 15 minutes or so on this activity during each session. We do recommend that if you choose to do this with your student that you be consistent and not miss practicing the current consonants at each session. It is also helpful to review past consonants by occasionally pointing out sound/letter relationships in the other reading you are doing.

Note: This method does not teach vowel sounds for four reasons. 1) There are so many variations in vowel sounds in English that learning them by memory becomes tedious and taxing. 2) Vowel sounds come relatively easily in context. 3) Unlike Japanese or Spanish, much of English can be read without the presence of the vowels. (Whn y tk th vwls wy y cn stll rd ths.) 4) We know that volunteer tutors are not experts in linguistics and we don't expect them to know or learn how to teach the subtleties of "r controlled vowels," "shwa sounds," "vowel digraphs," or "diphthongs." We would rather the creative energy of tutors go into looking for fascinating things to read and write about.

Phonics continued...

Here are example words for some of the letters. Choose words you know your student will find familiar and that are connected to your student's most treasured values and experiences. The following are just suggestions:

b: bullet, bills, bombardment, baby, boil, bastard, bank
job, fib, scab, snob, stab, grub, crib

f: food, friendship, fortune, fame, fascist, fickle, funky
deaf, bluff, knife, gruff, life

h: hate, health, hope, hell, heckle, harried, home

l: lick, lazy, lover, lewd, legal, literacy, lethal
squeal, brawl, kneel, meal, foul, drool, male, skull

m: money, math, misery, maim, mouth, million, mother
fame, ham, slime, shame, slam, dream, crime,

p: power, people, Pope, puke, partner, poison, park
lip, trap, grasp, slap, hip, slump, ape, creep

r: rip, relative, rights, ruin, ruby, rummage, rock and roll
power, scar, fire, star, care, mover, shaker,

s: sweets, sister, siren, sweat, satisfaction, Sabbath, scarecrow
class, kiss, address, drugs, relations, dress, hiss

j: Jim Crow, Japanese, judgement, justice, job, jubilation, jawbone

v: victory, victim, voice, vacation, venereal, vermouth. video
slave, dove, cave, love, shave, improve, shove, crave

w: woman, weight, wiggle, waste, watchman, will, weak
show, shallow, tow, screw, low, window, few

x: box, ax, ox, fax, wax, fix, mix, hex, sex

y: yellow, yuk, yesterday, yell, yank, yes, yankee
lazy, ruby, baby, sickly, pretty, slimy, deadly

z: zipper, zilch, zebra, zip, zootsuit,
Liz, fuzz, Oz, buzz, prize, raze

Sight Words

A sight word is a word immediately recognized and understood by the reader. As experienced readers, we rely almost exclusively on our great store of words known on sight. As tutors, you want to assist your students in developing such a store of words. The ultimate goal of reading instruction is to be able to identify quickly most words at a glance. Teaching sight words is one of the ways to reach that goal.

Many people think of sight words as the words that can't be learned phonetically, particularly those small common words that make up such a large percentage of written English: "of," "the," "said," etc. While it's true the sight word method is a good approach to learning the words, the method was not created for them. The sight word method originated from the experiences of teachers (and parents) who watched their pupils absorb complex and meaningful words at at glance. Sylvia Ashton Warner in her book Teacher tells of a young child who learned the word "stick" in one two minute session. Warner chose the word for him because he had told her of being beaten with one. Another example is a student at Goodwill Literacy who can read "residential" and similar words easily but has consistently poor luck with "this." He works for a city housing agency. Many literacy students have difficulty with words like "this," "to," or "what" because they are short and practically meaningless. The same students can read words like "addiction," "hugging," or "grubbiness" after only a few exposures to them. This is puzzling only if we view the human mind as a machine that can only put little parts together to make wholes. Putting little parts together (phonics) is an important skill to learn in mastering reading, but the human mind is also capable of learning through meaning. By attaching thoughts or emotions to the meaning of a set of letters, words can sometimes be learned on sight. Therefore, a good sight word is a word that has meaning for the student.

The best source of sight words is the student's spoken language. Listen to conversations with this in mind. Language experience stories provide hundreds of words and, therefore, make one of the best written resources. Documents from the student's work place, forms with which the student wants help, and communications the student has received from schools or agencies are all good sources as well. For homework, students can copy down words from their environment (street or warning signs, for example) that they want to learn. Here are some ways for hunting down good sight words.

1) Ask the student to identify the words s/he wants to learn;
2) Notice words that are repeated in several Language Experience Stories;
3) Notice words that seem to elicit a strong response from the student;
   words that seem to reflect interesting or provocative contradictions in the student's or school's environment (i.e., words that make one think).

"Generative" words are sight words that are heartfelt or emotionally charged words but can also be used as seeds for phonic or word-pattern exercises and are, therefore, generative on two counts: 1) they generate thoughts and feelings; and 2) they generate more words.

Teaching Sight Words

1) Ask the student to choose a small number of words to learn.

2) Present the first word in a sentence. Take sentences from the student's conversation, writing or Language Experience Stories as this provides context and meaning clues and helps the student remember the word. Ask the student to underline the word in the sentence.

3) Have the student copy each new sight word onto a small card. Blank cards are usually available in the "Tutor Resources" section of our library.

4) Read the word to the student. Ask the student to read the word and then match the card to the word in the sentence.

5) If the student is able to do this, go on to the next word. If not, repeat the process or try some of the techniques from the next page in this book.

6) The student practices by reading through the shuffled cards. He or she can develop two stacks of word cards during practice; "known" and "unknown". In this way the student can see progress concretely.

7) The student can keep the the stacks in separate envelopes. The tutor should record new words on a list to keep handy.

8) Invent games using the cards. Example: "Concentration" requires two copies of each card which are turned face down and sorted out on the table. The first player turns up two, reads them and, if they match, gets to keep the pair. If not, they are returned face down and the next player takes a turn. The player with the most cards wins.

9) Make sentences with the cards (first student, then tutor); then copy onto a growing list. Make up whole paragraphs or whole stories using just the cards.

10) Design activities with the cards. Invent "cloze" exercises where the cards fill in the blanks. ("CLOZE" exercises are explained in the next section). Ask the student to sort the cards into categories or to alphabetize them.

Word Patterns

Sight word methods ask the student to deal with entire words. Phonics asks the student to deal with the smallest parts of words: units of sound. "Word patterns" is a method that uses middle-sized pieces of words. It helps the student learn commonly occurring parts of words by sight. For example, if the word "bed" is known, the part "ed" can be isolated and the words "wed", "bled", and "fled" can be more easily learned. If "pink" is known, the words "wink", "slink"and "stink" follow more easily after isolating "ink".

For example, "-ight," "-tion" or "-ing" are common in our written language, but they follow no pattern but their own. When you encounter words that contain common but illogical spellings, point them out and discuss them. Note them again whenever they are re-encountered. Eventually, they will become familiar and easy sets of letters to recognize and to spell.

Probably more important are morphographs, or meaning units. In the Tutor Resource Files you can find lists of important and interesting morphographs that you and your student can identify in difficult words. They will become a life-long assisstance in analyzing the meaning, spelling and sound of words in our language. Work on two or three that are suggested by difficult words your student discovers in reading. Whenever you encounter them, stop and discuss their meaning. When those are learned, pick two or three more.

Games and Breaks

The purpose of this section is to give you a grab bag of games and other activities to enliven your session and give the student an occasional break from the routine.

This section includes:

- Poetry Ideas
- Making Lists
- Cinquain
- CLOZE
- Comprehension Activities

Poetry Ideas

Here is a great idea for working with poetry. By using the format of a poem to create new poems, students learn to write and explore poetry. The examples on the next page show an easy version of a poem and a more difficult one. The poem On My Own below, is an example of how one teacher and her class played with the format. It and the Langston Hughes poem Still Here come from Cindy Hallanger, one of our volunteer teachers. Cindy made a video of the TV special on Langston Hughes and collected all of the poems used in the special. If you want to use them or the video for any reason, talk to a staff person.

Still Here

by
Langston Hughes

I been scared and battered.
My hopes the wind done scattered.
Snow has friz me,
Sun has baked me,
Looks like between'em they done
Tried to make me
Stop laughin', stop lovin', stop livin',
But I don't care!
I'm still here!

I been _____...
My hopes _____...
_____ has _____
_____ has _____
Looks like _____...
Tried _____...
Stop _____; stop _____; stop _____
But I don't care!
I'm _____

On My Own

I been hurt.
My hopes been down.
When I walk down the street,
Seems like people are staring at me
MAD!
Looks like darkness and fear
But I don't care!
I'm making it on my own!

by
New Beginnings Literacy Class
October 17, 1988
Based on "Still Here"
by Langston Hughes

Hope

by Langston Hughes

Sometimes when I'm lonely
Don't know why,
Keep thinkin' I won't be lonely,
by and by.

Sometimes when I'm _____
Don't know why _____...
Keep thinkin'_____
by and by.

My Kind of School

by
Raymond Teeseteskie

Deep in the forest
Where a cool breeze
Fans my face,
Where the warm sun
Shines in bright
Geometry problems
Through the leaves
While birds lecture and scold
And squirrels play at recess
Through the trees —
This is my kind of school.

Or give me
A great rock ledge
Overlooking a valley.
Below me, let me study
People as they rush about
As if today stands alone—
Their only time
For running past
Their neighbors.
And still I sit
In quietness,
Learning from them
That to run
Is to run,
Is to run. . .

Deep in _____
Where _____
_____
Where _____
_____
Through _____
While _____ lecture and _____
And _____ play at recess
_____
This is my kind of school.

Or give me
A _____
Overlooking _____
Below me, let me study _____
As if _____
_____
Their only _____
_____
_____
And still I sit _____
In _____
Learning from them
That to _____
Is to _____.
Is to _____ . . .

Making Lists

***Purpose*:** spelling practice, vocabulary building, developing mental fluency and creativity.

Activity:
Ask your student to write as many words as he or she can in 60 seconds (or two minutes) that are:

1. things found in a grocery store or
2. things that fly or
3. little things or
4. giant things or
5. things that are round or
6. desserts or
7. heavy things or
8. things which are read or
9. things which are red or
10. things that grow or
11. things found under the water or
12. things that melt or
13. transportation or
14. things found at a party or
15. things that come in pairs or
16. things that fit in the palm of your hand or
17. things that have corners or
18. things that rip or
19. things that are yellow or
20. things that make you feel warm or
21. things you can do with a bit of wire or
22. things you can do with bicycle wheel or
23. things you can do with one sock or
24. things you can do with a poker chip or
25. things you can do with your voice or
26. things you can do with a safety pin or

Cinquain

A cinquain is a five-line pattern for poetry. It can be used to create mini-stories or poems by your student. Cinquains are constructed by a simple formula.

On the first line, write a N O U N (person, place, thing or idea)
On the second line, write TWO ADJECTIVES (words that describe the noun)
On the third line, THREE VERBS (words that tell what the noun does)
On the fourth line write a PHRASE about your noun (several words that tell a thought about the noun)
And on the last line, repeat the noun or write a SYNONYM for it (a word that has the same meaning)

Here are some examples:

Lightning	*Husband*	*School*
blue, jagged	*irritating, beloved*	*boring, long*
terrifies, breaks, kills	*cooks, kisses, argues*	*writing, learning, skipping*
making nightmares	*a knot of contradictions*	*I liked one teacher*
lightning	*friend*	*school*

The cinquain is not unlike the Language Experience Story in that it gives you insight into some of your student's thoughts and interests as well as giving you the opportunity to work on word recognition through using the students own words.

Use your own judgment as to whether or not to explain the concepts of NOUN, ADJECTIVE, VERB, PHRASE and SYNONYM. It's a good way to introduce these concepts if you feel your student is ready for them. If not, you can say, for example: "Tell me something you hate (or love, or are disgusted by, etc.); tell me two words that describe this 'something'; give me three words that tell me what this something does; next, tell me a thought about your something; and, finally, give me a word that means the same as your first word."

If your student is advanced, you can carry the Cinquain a step further. Have him/her write a Cinquain according to the formula, then a paragraph with or without your help that incorporates all the ideas expressed in the cinquain.

CLOZE Exercises / Practicing Guessing

Good readers use context clues and guessing all the time, and it's possible to teach these skills to new readers.

All of our students come to reading with an enormous vocabulary and common sense about the world. This information can be used to predict what the words in the sentence might be. As we saw before, here are three kinds of guessing that good readers use unconsciously. One is guessing based on the meaning of known words. A second is guessing based on knowledge of grammar. The third, and evidently least used, is guessing based on phonics information.

Let's use this sentence as an example: "She pinched him on his [unknown word]." Once the student reads the word "his" s/he realizes, using grammar clues, that the list of possible words is limited to the category of nouns. By comprehending the meaning of the rest of the sentence the student can also guess that the list is further narrowed to the category of body parts. If a little phonics is known, and the letter "f" can be made out, that narrows the choices even further: face, forehead, fanny, foot, forearm. By reading further, the reader can gather more information about the response to the pinch etc., and narrow the choices even more until the right word can be guessed.

To isolate and practice these skills one of the best activities is the "Cloze" exercise. "Cloze" exercises are pieces of writing that have had some words deleted that the student is asked to replace. You begin to create an exercise by locating interesting readings at the student's level. Language experience stories are ideally suited for this. Delete words that will challenge the student to use the information they have in order to replace the word. Do not delete words that are impossible to guess.

The first time you do this type of practice, use the sentences your student has already encountered and leave some words blank. Create word cards for the blanks. Use enough sentences so that you have at least two blanks and three word cards to work with. Have your student place the word cards under the appropriate blank and read the resulting sentence.

I love_____. She loves me.

My _____ is ok but a little mean.
(The word cards are boss, coffee, Hilda)

Expand on this by constructing new sentences for the sight word you wish your student to practice. In this way, s/he will be learning to recognize the word in new contexts.

CLOZE, continued...

When a student has mastered the first activity, present him or her with sentences in which a deleted word is replaced by the correct answer and another choice.

Victor was a sweet _____.
(child, dessert)

He loved Rose like a _____.
(moth, mother)

When this stage has been mastered, present slightly more difficult exercises by providing no alternatives. In this case, accept any sensible response as correct, whether it exactly matches the original word or not.

My uncle _____ me money for my birthday.
(acceptable responses: gave, gives, lent, lends, sends, sent, mails, mailed, etc.)

You can invent different exercises to practice the use of different kinds of clues:

You have to leave s__n! (phonics clues)

She dried her eyes_____. (grammar clues)
(quick, quickly)

The old man smiled _____. (grammar clues)
(bitter, warmly)

He was confused about his life. He didn't know which _____ to turn. (comprehension clues)
(one, way)

Comprehension Activities

Comprehension Activities
Some of these activities are appropriate for beginning readers, some for intermediate. Think about using one a week with your student.

Word Meaning:
Match words with definitions.
Match words with pictures.
Guess the meanings of words from sentences.

Facts:
Answer factual questions after reading a passage or after reading a sentence.

Main Idea:
Write a headline or title for a passage.
Match headlines or titles with paragraphs.

Sequencing:
Put news story paragraphs in chronological order.
Reassemble frames of a cartoon that have been cut apart and scrambled.
Retell a story.

Categories:
Make headings and list as many words as you can under each.
Tutor makes headings from a story and student sorts word cards from the same story.
Sort 10 or 20 words into meaningful groups (your sight word cards).

Inference:
Fill in the balloons for a cartoon that's had the words blanked out.
Tell what happened before and after a certain photo was taken or before and after a paragraph in a book.

Application:
Write about how to use the new information from the reading.
Write a new story about one of the characters from a reading.

Opinion:
Pick facts and opinions out of an editorial; notice the difference.
Find news articles on the same topic written by authors with different opinions.

Identification:
Discuss how a passage makes you feel.
Find a word or phrase that exactly describes how things are for you.
For a passage that doesn't touch you at all, tell why.

Defense of Opinions:
Ask the student's opinions on the lessons.
Allow your student to disagree with you.
Read something with outrageous opinions and construct an argument against them.
Write letters to the editor.

Other Ideas:
Follow interesting written instructions:
directions to a destination on a map
directions to fold a paper airplane
make something good from a cookbook
Write a play/read a play.
Read letters written by the tutor to the student about the student.
Read and write poetry and discuss it.

Computers

The purpose of this section is to introduce you to our computers and software that you and your student can use.

Introduction

Thanks to a grant from the M. J. Murdoch Charitable Trust, we have been able to evaluate, purchase, and organize software for student and tutor use. This section contains a description of all the software we currently own. If you have suggestions for specific programs, or if you would like us to consider a program that addresses a particular need, please speak to any staff member.

Learning how to use the computers and software

Feel free to ask a staff member to introduce you to the computer. Our schedules are flexible and we'd be happy to help at a time convenient for you. We can work with students or tutors independently, or both of you at the same time. Once students learn how to use a program, they can work independently of their tutors and increase the amount of time spent on learning. Our goal is for the computers to be used as much as possible to supplement learning. If you need more information about a program, or if you would like to program the computer to take your personal spelling lists, the original software manuals are available on the shelves. Please let a staff person know before you try to alter any program.

Apple IIGS
Use for drills and games played independently or in pairs.

How to operate the Apple IIGS:
To turn computer on — push in the master switch on the bottom right front of the computer
To insert disk — insert with label side up into large disk drive (the box sitting next to the computer) and pull down the latch
To store disks — return to disk cover and put in notebook
To re-boot (start over if program isn't working) — press Apple button and Control button simultaneously and then hit the reset button (key at top with arrow)
To quit — eject disk by releasing latch and then turn off master switch

Macintosh
Use for:
1. Word processing by students (which helps to teach that editing is part of writing)
2. Wordprocess writing or Language Experience Stories for publication in books or newsletter
3. Volunteers can wordprocess their lessons

Computers, continued . . .

How to operate the Macintosh:
To turn computer on — press in master switch at right front of computer
To use mouse — keep tail facing away from you and mouse on table top (Experiment, you'll get the hang of it.)
To open menus — move the arrow (by moving the mouse) to the words at the top of the screen and hold down the mouse button (menus will appear and remain on the screen as long as the button is held).
To save document — move to the "File" menu and select "Save"
To quit — move to the "File" menu and select "Quit", then move to the "Special" menu and select "Shut Down", then turn off the master switch at base.

Signing-In

We have a slightly different record-keeping system for using the computers. If your student uses the computer outside of regular tutoring sessions, please instruct your student to sign-in on the special computer sign-in clipboard located near the computers.

Supplies

In the lab you will find pencils and paper for your use. There may be words your student doesn't know and would like to record, or s/he may need scratch paper for working out math problems. We have plenty of empty disks if you would like to save your work onto your own disk. In addition we have dictionaries on hand and free typing books.

Software Description

The software is divided into five subject areas: Reading, Grammar and Spelling, Typing and Wordprocessing, Math, and Survival Skills.

Each subject has its own notebook, and all of the notebooks are kept on a shelf in the computer lab. In each notebook you will find a folder for each piece of software. For example: In the Grammar and Spelling notebook, the first folder is labeled "Capitalization Practice". Inside the folder you'll find our evaluation of the software, directions on how to use the program and the disk itself. To use the program, remove the disk from its case, and read the directions step by step. If you would like more information on how to use the software, you can look through the original manuals which are also kept in the computer lab.

SURVIVAL SKILLS SOFTWARE

Name	Description	Level
Washington Drivers Guide Review	Students can study for the Washington State driver's license exam using this question and answer format.	(4-GED)
Driving Procedures Quizzes	Practice questions from the Washington state driver's exam.	(4-GED)
Keys to Responsible Driving	Assuming students know the mechanics of driving, this program helps students become safe drivers. General information on control skills, signs, city and town driving, with pre- and post-test.	(4-GED)
Understanding Contracts	Tutorial that explains the language and meaning of contracts.	(4-GED)
Filling Out Job Applications	Tutorial that asks students all of the common questions found on job applications. Tutor will need to help beginning students read the questions. Once completed, students can print a copy.	(1-GED)
Survival Math	Simulated games that teach budgeting, estimating costs and recording expenses while shopping, building and traveling.	(7-GED)
How to Read for Everyday Living	Practice filling out forms, read labels, menus, advertisements, manage money, read schedules and maps.	(4-5)

READING SOFTWARE

Name	Description	Level
Upper/lower case match	Match lower to upper case letters	(0-1)
Alphabet Line	Type correct letter in alph-order	(0-1)
Alphabet Blocks	Animated program that shows and speaks letter names and sounds	(0-1)
Talking Tiles	Students use the mouse to move letters together to create words which the computer will read aloud. Instructor can give student a spelling list to practice with.	(0-3)
Who, What, Where, When, Why	Student reads a short phrase and must choose whether it refers to Who, What, etc.	(0-4)
Word Attack	Game in which student is given a description of a word, and then must show s/he knows the word by shooting it. Program teaches and reinforces knowledge of nouns, verbs and adjectives.	(4-5)
Missing Links	Cloze exercises in which the student can choose to fill in single letters or whole words to try to gain meaning from text. Passages from the Classics are used.	(5-GED)
Speed Reader	Speedreading program that uses eye tracking exercises.	(5-GED)

GRAMMAR SOFTWARE

Name	Description	Level
Capitalization Practice	Student learns capitalization rules by reading short sentences and answering questions.	(2-3)
Verbs	Student learns to identify verbs and verb tenses in sentences and answers questions	(2-5)
Nouns/Pronouns	Student learns to identify nouns, possessives, pronouns; both singular and plural by reading short sentence examples and answering questions.	(3-4)

SPELLING SOFTWARE

Name	Description	Level
Compound Words and Contractions	Students drill on compounds and contractions in an exciting way.	(1-5)
From ABC to XYZ	A tutorial and games disk to teach students to alphabetize. The easiest level has the student identify individual letters. The focus of the disk is on learning how to find words in a dictionary.	(0-GED)
Crossword Magic	Crossword game that allows a tutor to enter a student's sight words. The computer will create the game after the tutor enters the answer clues.	(0-GED)
Spell It	Several games to choose from on this disk: unscramble words, make a frog jump to catch the word that is spelled correctly, and more! The easiest level begins with the letter spelling of numbers, however you can create your own spelling lists.	(0-GED)

SPELLING SOFTWARE, continued. . .

Hangman	Just like Hangman game; 1 person types in a word and the other guesses.	(0-GED)
Spelling Words	Type in your students spelling words. Words will speed down the screen and disappear. Student must then type the word correctly. While it is easy to enter your words, the game isn't very exciting.	(0-GED)
Speller Bee	Spelling games in which the computer reads directions and words aloud. Note: the computer's voice is somewhat hard to understand and the graphics are childish.	(0-GED)

TYPING and WORDPROCESSING SOFTWARE

Name	Description	Level
Type to Learn	Teaches student the keyboard beginning with the homerow. Program shows a picture of hands that are color-coded to the keys. There are games as well.	(0-GED)
Mastertype	Teaches typing by touch using an arcade game. Students need to know the home row keys and be comfortable with games that involve speed.	(0-GED)
Microsoft Word	Word Processing program. Students need to know basic typing skills. They can practice wordprocessing by copying poems, stories, Language Experience Stories. Tutors can type, edit and print students' LES. The advantage to using this program is that you can edit spelling easily. This is the program that we use for our newsletter and all publications.	(1-GED)

MATH SOFTWARE

Name	Description	Level
Math Blaster	Students can practice adding, subtracting, multiplying, dividing; whole numbers, fractions and decimals horizontally, or vertically. There is also a game in which the student reads a math problem and shoots at the correct answer.	(0-GED)
Soccer Math	Game for 2 students to play together. Each student gets one turn to answer a math problem. If s/he is correct their player kicks a soccer ball into her/his goal. If s/he is wrong, the other player gets a turn. Students practice addition, subtraction and multiplication of one and two digit numbers.	(0-4)
Flash Cards	This is a simple program in which students practice skills in addition, subtraction, multiplication and division of whole numbers by answering problems on a series of flashcards held by a cartoon hand.	(0-5)

Lesson Planning

> The purpose of this section is to help you become comfortable with planning lessons for your student and to give you some idea of what to expect in your early meetings.

Some General Principles:

1) Lessons revolve around the student's goals.

One of the unique features of this program is that our primary focus is on the student. His or her own learning goals dictate the lesson plan. The student will begin setting goals the first day he or she comes to the center. You and your student will continue the process when you write up your agreement at the first lesson. We expect that as the two of you work toward and accomplish the student's goals, goal setting will become ongoing.

As you plan lessons, refer to the goals you have agreed upon with your student. Some of those goals are small, manageable and concrete like learning to write a child's name. Those can be written on lesson plans as lesson objectives. Others are larger or more long-term like being able to help a daughter or son with school work. Keep these in mind as you choose readings to work on.

2) Lessons have themes that are closely related to students' lives.

All of us learn more quickly and more thoroughly when the subject is close to our hearts. Whereas one person memorizes football trivia with passion, another can talk with animation for hours about his children, and another will spend hours poring over a newspaper for information about events in foreign lands. Some things move us and others don't.

In addition, learning proceeds more quickly when a number of things to be learned are interconnected; held together by some obvious thread.

As tutors we can make use of both of these facts by building lessons on themes. The reading, Language Experience Stories, words, writing assignments, discussions, examples etc. can revolve around the latest topic that moves your student. Comprehension and critical thinking skills are enhanced by being able to deal with a subject in depth and over time.

Choosing themes can be more difficult than it would appear. We all recognize the moment when a topic really touches us. It's harder to recognize that moment in others. We have to listen to the student with more than just our ears. We have to pay attention in a new way, a way that distinguishes between passion and boredom, between true enthusiasm and polite agreement. Asking questions is only one approach. Noticing when a student is excited by an idea is another. Regularly discussing Language Experiences Stories or the student's writing and identifying the charged or recurrent themes will also produce results. A word of caution: Don't try to "finish" a theme before starting on a new idea. Respond to the student's interests as soon as you encounter them, as soon as the previous idea begins to lose its charge.

3) Lessons build on each other

Effective learning experiences follow certain patterns. They generally are initiated with subject matter that is of high interest to the student and then move toward subjects which are important but of less immediate interest. (For very beginning readers, you should use subject matter of high interest almost exclusively.) Effective learning experiences usually start with the familiar and gradually introduce the unfamiliar. Effective learning generally starts with simpler things and gains complexity over time. In other words, effective learning experiences:

Starts with	moves to	over time
high interest subjects.... the familiar... the simple...	important but less immediate the new the complex	months or years a single lesson several weeks for each

4) Each lesson contains review and reinforcement

The unfamiliar becomes familiar by repetition and review. Once something is grasped, it is reinforced by repeatedly calling for its application in subsequent lessons. To repeat learning experiences in fresh ways is one of the skills of teaching: to use the student's most heartfelt concerns and innate sense of fun to keep him or her engaged while reviewing something for the hundredth time. No one has ever learned much while being bored. Beginning readers rarely learn without an enormous quantity of repetition. Solving this seeming contradiction contributes to the art of tutoring. (Games, puzzles or activities involving movement or other kinds of play are great ways to review and take a break at the same time.)

What To Do First

In order to get to know who your student is as a learner, begin by choosing short readings, so the two of you can quickly experience the cycle of six steps several times. By the time you have dealt with three readings, you will be an expert on your student's strengths and weaknesses, interests and needs. That information will help you make planning decisions that seem impossible now.

Beginning on the following page, you will find a format for lesson planning that may comfort you in the early stages of new-tutor panic. You will need to maintain a file of lesson plans or summaries at the center so that replacement tutors can begin where you left off. Blank formats are available in the office and can be filled out, photocopied and filed for this purpose. Most tutors eventually develop their own formats to fit their particular situations, making photocopies of these to leave in the files.

Lesson Plan Format: Cycle of Steps

Student: _____ Tutor: _____ Date: ____

Student's Goal: _____ Current Interest: _____

Step one: Choose the Reading

Title: _____

Main point of reading: _____

Vocabulary or concepts to study:

Step two: Pre-reading

Preparation for reading:

Purpose for reading: _____

How did it go? (Did the activities prepare the student well enough?)

Step three: Reading

Method: _____

Words, concepts or word parts to point out and discuss:

How did it go? (Was the method a good one for this reading? What strategies for fixing comprehension problems did the student work on?)

Lesson Plan Format, continued. . .

Step four: Post-reading

Follow-up on pre-reading:

Discussion ideas:

Questioning ideas:

Clustering ideas:

How did it go? (What did you learn about your student's comprehension? What will you do differently next time?)

Step Five: Writing

Stage 1: _____

Stage 2: _____

Stage 3: _____

Stage 4: _____

Stage 5: _____

Stage 6: _____

How did it go? (What will you do differently next time?)

Step Six: Evaluation and Planning

Questions to ask student:

How did it go? (What do you want to remember that you wrote in your learning journal?)

Your first meeting

Objectives:

1) Spend some time getting acquainted.
2) Talk about learning goals.
3) Set tone of sessions.
4) Establish commitment.
5) Complete and sign tutor/student agreement. Keep one copy each and return the other to the student coordinator.
6) Review student handbook. Read together.
7) Have some possible plans for activities. Your student may wish to jump right in.

Responsibilities:

Sign-In: Please sign the clipboard inside the office before and after each lesson, and have your student do the same. Tutors sign on the white sheets, students on the orange. Please make an effort to accurately record this information since hours are compiled monthly for follow-up and funding purposes. If your student is a Goodwill trainee, s/he needs to "clock out" for every lesson, but will be reimbursed at $4.00/hour for each tutoring and class sessions. She or he should sign-in on the Trainee clipboard.

Student/Tutor Agreement: You will complete an agreement with your student at your first session, to help to set the tone of upcoming sessions. This is an opportunity for you and your student to make a commitment to a lesson schedule and to accomplishing specific goals.

Lesson Plans: Lesson planning forms are available on the filing cabinet just inside the office, near the clipboard where you sign in. Use the lesson planning forms for reflection and planning. The plans are an important vehicle for accountability to our program, information sharing with other tutors and communicating with substitutes. In addition, they help the staff review your student's activities as part of the assessment process. We suggest you make a photocopy to keep for yourself before placing the lesson plan in the student's file. Please include copies of your student's writing in the Lesson Plans file as well.

Student/Tutor Follow-up and Assessment:

After your first lesson, check-in with the Student Coordinator about the outcome of your first meeting. (Your student will also receive a follow-up call.) After the first 10 hours of lessons, you and your student should arrange a meeting with the Student Coordinator to raise any concerns either of you have about the tutoring process. Subsequently, your student may request to meet with the Student Coordinator at any point for a follow-up assessment of her or his progress.

Problems:

If you have any difficulties meeting with your student, or if s/he needs additional services such as a vision check-up, counseling, child care, or employment/educational counseling, you or your student may speak with the Student Coordinator. If you have questions or concerns about teaching techniques, materials, resources, or your student's progress, speak to the Training Coordinator.

Goodwill Literacy
Student/Tutor Agreement

Student's Name:_____ Date:_____

Tutor's Name:_____

We agree to meet at Goodwill Literacy on _____
(days of the week)

at _____. (Goodwill Literacy is open Monday through Thursday
(time of day) from 9:30 am to 8:15 pm.)

I agree to:

1. Meet at least four hours a week.
2. Be on time to lessons. I agree to wait _____minutes for my partner before leaving.
3. Call my partner before the scheduled lesson time, if I'll be late or won't be able to make it to the lesson and/or leave a message with the receptionist at 329-1000 ext. 21. I will check my mailbox and the reception desk for messages.
   I understand that if my partner misses two lessons without notification, I can request a new partner.
4. Contact the Student Coordinator:
   - after the first lesson;
   - after 10 hours to schedule a meeting;
   - if I would like a new partner;
   - if my partner has missed two lessons without notice and I wish to have a new partner;
   - if my partner is missing sessions frequently, or one of us plans an extensive but not permanent break (illness, vacation);
   - if we decide to terminate lessons.

At the interview _____ expressed interest in working on these areas:

1.
2.
3.
4.

Based on these our short term goals are:

1.
2.
3.
4.
5.
6.

Signed:

Student_____

Tutor_____ Date:_____

(Please keep one copy each and return the other to the Student Coordinator.)

Readings for Tutors

In this section you will find a bibliography that will help you in your own development as a tutor.

On the following pages you will find a bibliography that might be of interest to you. After you have tutored awhile and if you are interested in doing more teaching, consider volunteering to teach a class. If you are excited by what you read in this section, it may be that you would make a great literacy teacher.

Suggested Reading For Tutors

The Land That We Dream of ... A Participatory Study of Community Based Literacy by Gaber-Katz and Watson. Explores the practice and theory of three different programs.

Lives on the Boundary: The Struggles and Achievements of America's Underprepared, Mike Rose, Penguin: New York, 1989. Perspectives from a college level remedial writing instructor on the lives of his students and his own educational and teaching experiences.

Participatory Literacy Education, Hanna Arlene Fingeret & Paul Jurmo, Jossey-Bass/San Francisco, 1989. Writings from some of the leading literacy educators and researchers in the country.

Illiterate America, Jonathan Kozol, Anchor Press/Double Day: Garden, New York, 1985. Explores problems and suggests answers to literacy issues.

"The Ladder" Newsletter by PLAN - Push literacy Action Now, Wash. DC.. Articles on issues emphasizing learners' perspective.

Critical Teaching and Everyday Life, Ira Shor, South End Press/Boston, 1980. Specific examples of how to foster critical thinking in the classroom.
I Won't Learn From You! The role of Assent in Learning, Herber Kohl, Milweed Edition: Minneapolis, Minnesota, 1991. How and why people choose not to learn.

Literacy from the Inside Out, Rachel Martin, Watertown, Massachusetts, 1989. Reflections on teaching by a progressive literacy educator.

Something in my Mind Besides the Everyday, Jennifer Horsman, Women's Press/Toronto, 1990. Interviews with rural Canadian women learning to read.

Adult Illiteracy in the United States, Carman St. John Hunter and David Harman, New York: McGraw-Hill, 1979.

Pedagogy of the Oppressed, Paulo Freire, NY: Continuum, 1980.

A Pedagogy for Liberation, Ira Shor and Paulo Freire, South Hadley, Mass: Bergin and Garvey, 1987.

Literacy: Reading the Word and the World, Paulo Freire and Donaldo Macedo, New York: Bergin and Garvey, 1987.

The Politics of Education: Culture, Power and Liberation, Paulo Freire, South Hadley, Mass: Bergin and Garvey, 1985.

Suggested Reading For Tutors, continued...

Many Literacies: Modules for Training Adult Beginning Readers and Tutors, Marilyn Gillespie, Center for International Education, Amherst, Massachusetts, 1990. A docomentation of one program's experiences and a guide for teachers.

A Popular Education Handbook, Arnold and Burke, Ontario: CUSO, 1983.

Echo in My Soul, Septima Clark, Dutton/New York 1962. An autobiography of the primary organizer of the literacy and voter registration projects in the South which preceded the Civil Rights Movement.

Ready From Within, Septima Clark and the Civil Rights Movement, Clark and Brown, Navarro, California: Wild Trees Press, 1986.

And Also Teach Them To Read, Sheryl Hirshon, International Publishing Group. A personal story about the Nicaraguan literacy movement.

Between Struggle and Hope: The Nicaraguan Literacy Crusade, Valerie Miller, Westview.

"By Teaching We Can Learn: Freire Process for Teachers," by Pia Moriarty and Nina Wallerstein in California Journal of Teacher Education, Winter, 1980.

"Convergence Magazine," A quarterly journal that addresses adult education issues around the world, published by the International Council for Adult Education, Toronto..

Literacy in 30 Hours, Cynthia Brown, Alternative Schools Network, 1105 W. Lawrence Room 210, Chicago, Ill. 60640, Center for Open Learning and Teaching: 1978. A summary of Paulo Freire's teaching methodology developed in rural Brazil. (Out of Print- Available at Goodwill Literacy.)

Roots of Open Education in America, Ed. Ruth Dropkin and Arthur Tobier, NY, NY 10031, City College Workshop Center for Open Education: 1976.

"The Teaching of Thinking" by Hilda Taba in Elementary English, XLII, May, 1965.
A summary of Taba's research including description of different kinds of questioning strategies.

Themes for Learning and Teaching, Brenda Duncombe, Toronto: ESL Core Group, 1979.

"Reflections Upon the Relevance of Paulo Freire for American Adult Education," by Jack London, in Paulo Freire: A Revolutionary Dilemma for the Adult Educator, Stanley Grabowski, ed.; ERIC Clearinghouse on Adult Education Occasional Papers #32, November,1972.